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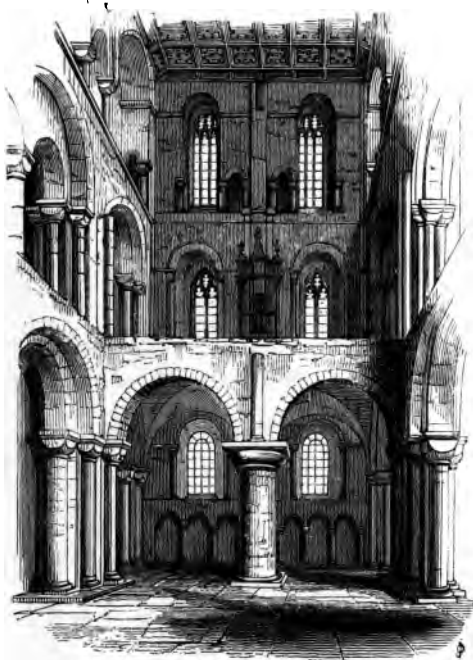
AUNT ELINOR'S LECTURES

ON

Architecture.

LONDON:
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FRONTISPIECE.



North Transept,
Winchester Cathedral.

AUNT ELINOR'S LECTURES

ON

Architecture.

DEDICATED

TO THE LADIES OF ENGLAND.

Fall if ye must, ye Towers and Pinnacles,
With what ye symbolize; authentic story
Will say, ye disappear'd with England's glory.

WORDSWORTH.

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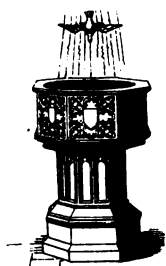
ST. PAUL'S CHURCH YARD,
AND WATERLOO PLACE, FALL MALL.

MDCCCXLIII.



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AUNT ELINOR'S
LECTURES ON ARCHITECTURE.

Introductory Letter.

MISS MONTAGUE TO THE REV. AUSTIN MONTAGUE.

Elminghurst Rectory, May 29, 1842.

MY DEAR AUSTIN,

I AM determined to be the first to announce to you that Aunt Elinor is coming before the world as an authoress! Here is the history of the event. No doubt, you remember my telling you last January that Aunt had been so kind as to draw up some Lectures on Architecture for the children's winter-evenings' amusement. Our neighbours at the Hall heard of them, and begged to be present at the readings. I believe the Hall was uncommonly dull just then. The Irbys were at Brighton, the Lortons at Paris, and the only visitors at Elminghurst Hall were that agreeable trio, Messrs. Harbottle, Hubert, and Tantivy. Mr. Dalton used to hunt all day, and sleep on the sofa after dinner, so the girls were glad of an excuse to spend an evening at the Rectory. The

lectures were found so amusing, that Aunt Elinor continued them all through the winter; and the Daltons were so much delighted with the study—quite a new one to them—that they have had a mania for antiquities ever since. Agatha has made sketches of all the interiors, fonts, &c. for miles round, and Miss Dalton has nearly succeeded in persuading her father to give up his pew, and consent to the open sittings. Nay, more, as soon as “the Squire” gives in, they mean to go with me to lay siege to the churchwardens and Mr. Oakley, and try whether the united voices of three young ladies will be able to talk over the old farmers, and persuade them that they might attend church just as profitably without shutting themselves up in deal boxes.

But to return to Aunt Elinor and her book. Who should appear at the Rectory-gate last Wednesday but dear old Dr. Spelman! He took the journey to see the relics of the painted window, which were found in the churchyard. He pronounces them very fine, and says that, with patience and judgment, the fragments may be put together again; and Aunt Elinor and Agatha Dalton have spent the last three mornings in trying to arrange the pieces, under the old antiquary’s superintendence. The doctor asked to see Aunt Elinor’s Lectures, and was so much pleased with them, that he insisted on their being published; and Aunt Elinor has at last consented. She intends devoting the profits to the fund we are trying to raise towards restoring the church; the parish will grant a rate for the necessary repairs, and

we must exert ourselves to treble or quadruple the sum, in order to restore the church to any thing like its pristine beauty. Agatha Dalton proposed a bazaar; but of course we would not hear of such a thing. I told you long ago that Mr. Dalton had given £20, and the girls £10 each, towards the repairs; but since they have read and thought so much on ecclesiastical architecture and local history, they are beginning to feel how small a sum that is to offer out of their abundance, in comparison with the generous deeds of their ancestors. The girls have both doubled their own donation, and Catharine has told me (*in confidence*) that she means to give the sum she had intended to spend on a musical work-box in addition. They mean to attack their father on the subject, and to tell him that they will give up the visit to Leamington he promised them this summer, if he will devote the sum it would cost to the church; and they are sure he will willingly do it, as he detests going to watering-places, and would give a good deal to escape fulfilling his promise. Is not this a change in the Daltons, dear Austin, delightful to witness?

I must tell you an anecdote of our little Lucy, which will delight you. She told me, as a great secret, that she wanted to give to the church the £3 her godfather sent her, and wished me to tell papa of it for her, and to beg him not to say any thing about it to her, especially before the other children, because it makes her "so red and trembling."

Long as this letter is growing, I must tell you of

my triumph in gaining over farmer Bull to our side about the pews. At the vestry meeting last week, papa proposed to demolish the clerk's desk, (you know what an unsightly thing it is,) and substitute for it a stool and letturn. Nobody at first seemed willing to oppose papa's project (though he saw by their faces they thought it nonsensical). At last farmer Bull suddenly rose, and exclaimed in a loud voice, (pronouncing the *a* in the word *change* as if there were no final *e*,) "I don't like chånge! I won't have chånge!! and there shan't be chånge!!!" concluding with an energetic thump on the table. Several of the other farmers called him to order; and Mr. Bull, recollecting himself, apologized to papa for his warmth. I must give it to you verbatim. "I couldn't very well be disrespectful to you, Sir, seeing as there's not a man in the 'varsal world—no, not the duke hisself—I esteems and respects more than the rector of Elminghurst." After this *amende honorable* from Mr. Bull, the other farmers ventured to say, that though they would not oppose any alteration, if Mr. Montague decidedly wished it, nevertheless and notwithstanding, they would not pretend to say, but that they thought it was putting the parish to a useless expense, and that they disliked the new-fangled ways of pulling the churches about, to make them look pretty! As papa thought a lecture on the sublime and beautiful would be thrown away just then, he resolved not to press the point for the present, and leave Isaac Adams to continue a more prominent object than the altar a little while longer.

When papa told us this, we began to be alarmed for our favourite scheme of the open sittings. However, yesterday evening I went to see old Nanny Ray, who, by the way, is better, and charged me to send her duty to Master Austin when I wrote next, and tell him she found the value of the "Bishop Andrewes" he gave her more every day. I stayed longer than I intended, and the sun was setting as I crossed the brook-fields. There I encountered Mr. Bull. He was surprised to see me so far from home at that hour, and insisted on seeing me across Walton Heath at least, though I had no fear myself. I thought I would take the opportunity of trying my eloquence upon him, and soon introduced the Arch-deacon's remarks on the sad state of the interior of our fine old church. Mr. Bull is not wanting in religious feeling, and it was ignorance, not stinginess, which made him so averse to the proposed alterations. I gave him a sketch of the rise and progress of the pew system. I told him the date of the foundation, repairing, and pewing of our church. I proved to him that pews were *an innovation*, and very unchristian as well as ugly articles. Finally, I described the conduct of the Puritans as detailed in the history of Elminghurst; their giving the font for a horse-trough to the "Dalton Arms," from which degrading office I reminded him that papa rescued it in his own memory—their smashing all the beautiful painted windows—their turning the rector out of doors, and putting a blacksmith in his place—their stealing the communion plate—and, finally, their *erecting pews!*

Farmer Bull's face showed he did not hear this tale unmoved. When I came to that tragical part of the history, of the rector's wife dying concealed in a loft at Wood Farm, whilst her husband was in prison, the farmer passed his hand across his eyes, and exclaimed, "The rascally villains! hanging was too good for them." As we came in sight of the church, he said, "Thank you, Miss Margaret, for your story, you've changed my notions altogether, and I'm not too proud to own it. I shall never be able to 'bide the sight of a pew again, and you may hurl down mine to-night, if you please, and I'll pay my share willingly towards the expense of the new-old sittings." As Mr. Bull is the most influential farmer in the parish, I think it is a great point gained. I must really bring this letter to an end; so believe me,

Dearest Austin,

Your affectionate Sister,

MARGARET.

P. S. Will you send Aunt Elinor a sketch of the fine Norman doorway you spoke of? She will also be much obliged to you for any information respecting the Somersetshire churches you can give her. Dr. Spelman sends fifty kind messages to you. He says he is half inclined to regret that your present curacy suits you so well, as he wants to have you near him in Devonshire; but you, dear Austin, I know, would never consent, for any selfish consideration, to quit a spot where you are permitted to be useful, and where the guiding hand of Divine Providence seems to have led you.

2nd P. S. Agatha Dalton wants Aunt Elinor to add two chapters on staining glass, and on embroidering altar-cloths, fald-stools, &c. ; as she thinks there are many ladies who have the ability, time, inclination, and money, to execute such decorations, if they did but know how to set about it. Give us your advice on this point.

REV. AUSTIN MONTAGUE,
RELVESTONE, SOMERSET.

LECTURE I.

"FIRM was their faith, the ancient bands,
The wise of heart, in wood and stone ;
Who rear'd, with stern and trusting hands,
The dark gray towers of days unknown :
They fill'd those aisles with many a thought,
They bade each nook some truth recall,
The pillar'd arch its legend brought,
A doctrine came with roof and wall !"

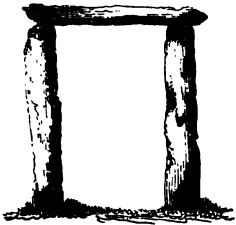
BRITISH MAGAZINE.

ARCHITECTURE is the art of erecting edifices, whether for worship, for habitation, for ornament, or for defence. In these lectures, I shall confine myself to ENGLISH ECCLESIASTICAL ARCHITECTURE, which may be considered as one branch of the style commonly known by the name of Gothic.

However, for the sake of method, and for the assistance of my juvenile hearers, I will first say a few words on Architecture in general, and give a slight sketch of the CLASSICAL ORDERS.

That architecture is of the first antiquity, is undeniable. The necessity of sheltering themselves from

DRUIDICAL.

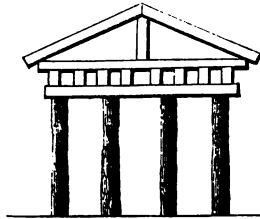


Part of a Temple.



Cromlech.

GREEK.



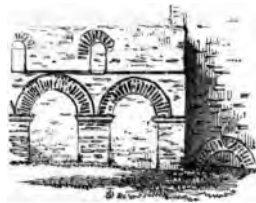
Early Wooden Temple.

ROMAN.



Jewry Wall, Leicester.

SAXON (supposed).



Part of Brixworth Church,
Northamptonshire.

the heat of the sun, and the inclemency of the weather, would at once suggest to mankind the idea of architecture; and in the course of time, that love of order and beauty, which seems implanted by Almighty God in almost every human heart (though circumstances may either increase or deaden it), would lead them to improve the forms of their rude buildings, and to add such decorations as struck their fancy. But a few strokes of the pencil will say more on this head than pages of description, and I refer you to Plate I. for an idea of the rise and progress of architecture. The study of these engravings, with their accompanying explanations, having given you a clear notion of architecture *considered as an art*, I will describe the **ANTIQUÉ ORDERS**, as they are called. They are five, of which three were invented by the Greeks, and two more were in use among the Romans. The Grecian orders are the **DORIC**, **IONIC**, and **CORINTHIAN**; the Roman orders—the **TUSCAN** and **COMPOSITE**.

The Greek orders may claim the double merit of originality and perfect beauty, the Roman orders being imitated from them, but without improving upon them; for whilst it is universally admitted, that the Doric and Corinthian orders approach as near perfection as possible, many critics of refined taste object to the Tuscan and Composite.

Before describing the orders, it is necessary to explain the technical terms which must occur even in the simplest description. There are three grand divisions in a complete order, *viz.* :—

1. The COLUMN.
2. The PEDESTAL, which supports the column.
3. The ENTABLATURE, the part immediately supported by the column.

These are again subdivided into three parts :—

1. The Pedestal, into base or lower mouldings—*dado* or *die* ; the plain central space ; and *sur-base*, or upper mouldings.
2. The Column, into base, shaft, and capital.
3. The Entablature, into *architrave*, *frieze*, and *cornice*.

These parts are again subdivided ; but I shall not enter into further detail on this head, wishing to avoid needless technicalities at the outset.

The five orders of Classical Architecture then are, the TUSCAN, DORIC, IONIC, CORINTHIAN, and COMPOSITE.

1. The TUSCAN is without any ornament, and remarkable for strength and massiveness.

2. The DORIC is an order of peculiar grandeur, uniting simplicity with dignity, and boldness with grace. The Romans made such considerable alteration in this order, that it must be divided into Grecian and Roman Doric.

In Greece, the columns of this order were generally placed on the floor without pedestal or base ; the capital had no astragal, *a*, but a few plain fillets, *b*, under the ovolo, *c*, and a small channel under the fillets. On this ovolo was laid the abacus, which was only a plain tile. The ornaments (in Greece) peculiar to the Doric were, the projecting intervals in the frieze,

called triglyphs, with the *guttæ*, or drops, (vide Plate,) and the flutings of the column. The best examples of Grecian Doric are, the Parthenon, or temple of Minerva, at Athens; the temple of Theseus at Athens; several other temples in Greece and Sicily; and the three famous temples at Pæstum. The Roman Doric I shall pass by, only remarking that we have but one example of the Doric of ancient Rome, viz. the theatre of Marcellus, believed to have been erected by Augustus. The style usually called Roman Doric ought to be considered Italian rather than Roman, being really the Doric worked by modern Italian architects.

3. The distinguishing feature of the **IONIC** Order is the capital, which has four spiral projections called volutes, the idea of which is said to have been taken from a ram's skull, placed at the top of a post, supporting a roof (vide Plate).

The temple on the Ilissus at Athens (now destroyed) was the most beautiful specimen of this order. The aqueduct of Adrian is Ionic.

4. The rich and beautiful **CORINTHIAN** is distinguished by the height of its capital, and the foliage and volutes with which it is ornamented. The idea of the Corinthian capital is said to have been taken from a basket, with a tile on its top, which had been left in a garden long enough for an acanthus plant to entwine itself round it. The chief examples of Corinthian are a portico, and the arch of Adrian, at Athens; the celebrated Sibyl's temple, at Tivoli; and at Rome, the temples of Vesta, Mars, and Antoninus; the por-

tico of Severus, the forum of Nerva, the baths of Dioclesian, part of the Pantheon, and two temples of Jupiter.

5. The COMPOSITE Order was formed from a mixture of the Corinthian and Ionic capitals. The examples of this order are the temple of Bacchus, the arch of Septimius Severus, and the arch of the Goldsmiths, all at Rome. The baths of Dioclesian, and the arch of Titus, are a mixture of Corinthian and Composite.

In and near Athens are some small edifices which possess great beauty, though they do not belong to any one of the five orders. They are the Choric monument of Thrasyllus, the temple of the Winds, the lantern of Demosthenes, and the temple of Pandrosus. Having finished this slight sketch of the Classical Orders, I proceed to the main subject of our inquiries, viz. :—

English Ecclesiastical Architecture.

Those architects who endeavour to separate Church architecture from Church principles, make a mistake at the very outset, which does not fail to place an immovable barrier to their attaining any thing like perfection in their art. Bishop Berkeley, comparing a church with the Christian faith, says, "The divine order and economy of the one seems to be emblematically set forth by the just, plain, and majestic architecture of the other: and, as the one consists of a great variety of parts united in the same regular

design, according to the truest art and most exact proportion, so the other contains a decent subordination of members, various sacred institutions, sublime doctrines, and solid precepts of morality, digested into the same design, and, with an admirable concurrence, tending to one view,—the happiness and exaltation of human nature." In a church every thing should partake of a sacramental character, *i. e.* all external things should have a hidden meaning; every part should be a memorial of some great truth; every object that meets the eye should convey to the mind a doctrine or a lesson. The wood and stone, which the Gentiles rendered accursed by worshipping, may, when blessed and consecrated by faith, be made to speak of their Creator; inanimate matter, when delivered from the curse, which Adam's fall entailed on the very dust of the earth, may join in the great choir of the universe to celebrate the glory of God.

To those who look on a church as a building raised to enable people to enjoy the eloquence of popular preachers, the view I am taking of church-building will appear fanciful, perhaps childish and ridiculous: but to those who have accustomed themselves to a higher tone of thought, who can understand Milton's

"Studios cloisters pale;"

and Shakspeare's

"Tongues in trees, books in the running brooks,
Sermons in stones, and good in every thing;"

whether they have any knowledge of ecclesiastical

history or not, whether they possess the blessing of minds trained in sound church principles or not, such persons will not fail to enter into the beauty and reasonableness of making *every* portion of a sacred edifice emblematical of some point of Christian doctrine. The Churchman takes higher ground. He does not rest his argument for the duty of constructing churches on this principle, solely on the beauty and self-evident propriety of such an idea. He brings forward the example of the most famed servants of God among the chosen nation, and the testimony of history to the practice of the Christian Church; arguments which cannot be controverted, except by those sects of dissenters who profess to make religion wholly spiritual, and who reject ordinances of every kind, even the blessed sacraments instituted by our Redeemer. The examples of Moses, of David, of Solomon, and of Ezra, will not be without weight to reflecting minds. True, it may be objected, that the law is not binding on us, and that the saints of the old dispensation are not in every respect models for Christians to imitate. Still we cannot doubt that those parts of their characters, which were peculiarly pleasing in God's sight, may be safely copied to the end of time; and zeal in offering the most costly and precious of their substance to enrich the sanctuary, is certainly always mentioned in terms of the highest commendation. And, surely, when we recollect that our Creator deigned not only to instruct Moses in the general design of the tabernacle, but even condescended to describe the subordinate details

of the decorations, it is not for us to speak of the smallest portion of the arrangement of a church as beneath our attention. But to those who still fall back upon our Christian liberty, and the different spirit of the two dispensations, I would urge the example of the early Christians. As soon as freedom from persecution allowed the Christians to build churches, they constructed them on the following plan :—

The church was built from west to east, its length exceeding its breadth, and terminating in a semicircle. This form was adopted to represent a ship, in reference to St. Peter's ship, from which our Saviour taught the people, which was always considered a type of the church. The early churches were divided into three parts. First, the porch for catechumens and penitents,—for those who were receiving the church's teaching, and who might join in a portion of her worship, but who had not yet been instructed in that mysterious part of the Christian faith which was so carefully veiled from the catechumens, *viz.* the Blessed Sacrament of the Altar, and for those who were, whilst in penitence, forbidden to receive the Holy Eucharist, and banished from the neighbourhood of the altar, till they had made satisfaction for their sin. Next, was the body of the Church, or the nave, for the communicants or perfect Christians, as they were called : and still farther eastward was the Sanctuary, containing the altar, and appropriated to the clergy.

Each of these portions of the church was separated

from the other two by a screen or a veil, to intimate the reality and importance of the distinction which they signified between the different classes of Christians. The altar was not at the extreme east end, the throne of the bishop being behind it, so that he sat facing both the altar and the people. The priests sat on either side of the bishop, in a semi-circle. The deacons stood in the presence of the presbyters. It appears not improbable, that the most ancient of our minsters were constructed with a view to this primitive arrangement.

Bentham, in his "History of Ely," says, "That the apsis (or semi-circle) was a feature of most of the ancient Saxon churches. The eastern ends of Canterbury, Norwich, Peterborough, and Westminster, are semi-circular or elliptical. At Canterbury the patriarchal chair of stone, now removed into the eastern chapel, called Becket's crown, formerly stood in the space behind the altar. The name of Presbytery is still given in some churches to the eastern part of the choir, beyond the stalls. In the abbey of St. Denis, in France, the choir still occupies a semi-circle behind the altar. But, after all, it must be acknowledged that we have no positive proof that the apsis ever formed the chancel in England, and it is quite certain that the choirs were arranged as at present, that is, to the west of the altar, from a very early period. Though the plan of the primitive churches was tolerably uniform, there were particular variations arising from peculiar circumstances, of which the most frequent, and in its effects the most

lamentable, was the conversion of heathen temples into churches. These, of course, could only be adapted to their holy use, as they best might; and would, after all, be wanting in some of the more beautiful features of Christian architecture. In all those temples which were converted into churches, and even in those churches which were erected, though for the purpose of Christian worship, before architecture was christianized, so to speak, there was a struggle between the structure and character of the fabric and its sacred use. A temple erected to the honor of Jupiter, or of Venus, could not be supposed very capable of assuming a Christian character, and the parts and ornaments which had grown out of idolatrous uses would be worse than unmeaning in a Christian church. In proportion as the Pagan and Classical Architecture answered the purposes for which it was intended, it refused a happy adaptation to the wants of the church; and, of course, it was not all at once that the builders of churches emancipated themselves from the tyranny of heathen devices. The Byzantine architecture struggled, but ineffectually, against these difficulties. It still retained too much of the character of the orders devoted to heathen usages. But there arose in the west, in the middle ages—the *dark ages*, as we complacently call them—a style of architecture, growing in all its parts and characters out of the wants of the Church, and adapting itself to the expression of the very things which the Church desires to express, in all her methods of embodying herself to the eyes

of the world, and to the hearts of her sons. And so entirely did this style arise out of the strivings of the Church to give a bodily form to her teaching, that it seems to have clothed her spirit almost as if the invisible things had put forth their energies unseen, but powerful and plastic, and gathered around them on all sides the very forms and figures which might best serve to embody them to the eye of sense. A Gothic church, in its perfection, is an exposition of the distinctive doctrines of Christianity, clothed with a material form, and is, as Coleridge has more forcibly expressed it, 'the petrification of our religion.' The greater mysteries concerning the divine object of our worship are symbolized in the fundamental design of the structure; other Christian verities are set forth in the minor arrangement, and in the ornamental details. For instance: the mystery of the Holy and Undivided Trinity, and the great doctrine of the Atonement, are expressed in the greater elements of the structure, in the ground-plan, and in the more important lines of elevation. Other articles, as the Doctrine of Regeneration in Holy Baptism, and the Communion of Saints, find their expression in the subordinate arrangements: and the precepts of the moral law, with the promises and threatenings of the Gospel, and some of the more important parts of Ecclesiastical History, afford endless varieties of decorative details. Such is the Gothic, or, as it may well be termed, the Ecclesiastical style of Architecture, which is theological, ecclesiastical, and mystical in all its parts and characters."

The foregoing eloquent and forcible description of Gothic architecture, and its origin, is, for the most part, extracted from a work which has furnished me with several valuable hints. It is curious and not uninteresting to contrast its touching language with that of the sneering, sceptical Horace Walpole, who has also given us a short sketch of Gothic architecture, and its origin¹. The superficial philosopher of Strawberry Hill was forced, by his correct eye and refined taste, to bow down before the sublimity of ecclesiastical architecture; but he saw only the outward sign—the true meaning, discernible only by the eye of faith and devotion, was hidden from the view of the scoffing materialist. This contrast offers too another additional proof, that poetry and truth are more closely connected than some prosaic people are willing to allow. Horace Walpole, with all his acuteness and his boasted common sense, makes an absurd blunder as to the origin of Gothic architecture.

Who that considers the lives and writings of such men as St. Gregory the Great, St. Otto, St. Anselm, St. Bernard, St. Thomas Aquinas, St. Richard Bishop of Chichester, Thomas à Kempis, and many more eminent saints of “the dark ages;” besides hosts of less illustrious, but not less holy characters, which one meets with in local histories, as bishops

¹ He asserts that we owe the awful character peculiar to Gothic work, to the skill of an artful priesthood, who sought by this means to gain power over the minds of men less crafty than themselves.

and builders of cathedrals,—who, I say, that examines the characters of such men, can for a moment suppose them capable of hypocrisy and artifice—of forming deep-laid schemes of aggrandizing themselves, and enslaving the people through the medium of their senses to a system of religion *which they knew to be corrupt*? It would be easier to fancy Horace Walpole humble and devout, than to imagine those simple-minded and self-denying Christians ambitious and scheming politicians. But we cannot describe what we do not understand. What sympathies could the selfish and earth-bound virtuoso have with the lofty natures of those holy men? Consequently, not being able to enter into the characters of those whose motives he took upon himself to answer for, he falls back upon his own fancy to form a theory, which shall have some show of plausibility, and with all his cant of liberality and love of truth, he displays a mind warped by prejudice, and utterly unable to discern the root of the matter he discourses of so dogmatically. A person must be, himself, a devout son of the Church, having sympathies with our pious forefathers, and with the saints, who were altogether beyond Horace Walpole's sphere, to be enabled to judge and interpret fairly their views and intentions. There can be, I think, no question, that those who enter a fine cathedral without a lively faith, and a reverential tone of mind, will see but a *very* small portion of the astonishing sublimity and touching beauty of the holy edifice.

I hope I have in this first Lecture given you a clear

idea of Architecture in general, and of the peculiar character you must expect to find in Ecclesiastical Architecture. In my next Lecture, I shall enter upon the technical details of English Church Architecture.

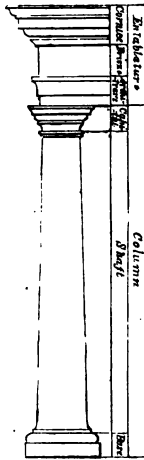
LECTURE II.

"Where'er I roam in this fair English land,
The vision of a temple meets my eyes :
Modest without ; within, all glorious rise
Its love-enclustered columns, and expand
Their slender arms. Like olive-plants they stand,
Each answering each, in home's soft sympathies,
Sisters and brothers. At the altar sighs
Parental fondness, and with anxious hand,
Tenders its offering of young vows and prayers.
The same and not the same, go where I will,
The vision beams ! ten thousand shrines all one.
Dear fertile soil ! What foreign culture bears
Such fruit ! And I through distant climes may run
My weary round, yet miss thy likeness still."

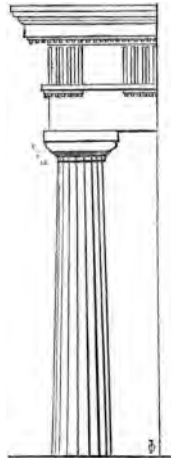
LYRA APOSTOLICA.

I TRUST I have succeeded in giving you a clear idea of architecture in general, and of the tone of feeling with which Ecclesiastical Architecture should be studied. Let us now proceed to take a survey of the progress of the art of building in this island from the earliest period. We have no clear account of the architecture of the ancient Britons before the Roman

THE CLASSICAL ORDERS.



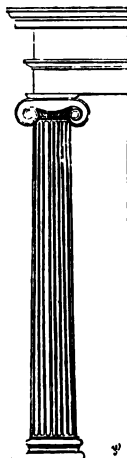
Tuscan.



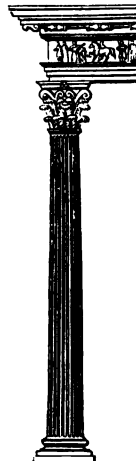
Grecian Doric.



Corinthian.



Grecian Ionic.



Composite.

invasion; but Stonehenge alone affords ample proof that the Druids expended art and labour on their stupendous temples. There is, however, no attempt at anything like elegance in the mighty monuments of their mechanical skill which remain to us. They consist merely of huge stones, two standing upright, and another placed horizontally across them, forming an impost, arranged in circles and ovals. The Romans, of course, introduced their own architecture into Britain. Many Roman remains are still to be seen, but Lincoln gate is perhaps the only specimen which is still used for the purpose for which it was originally designed. The greatest part of the Roman work discovered in England is rude, and very inferior to the antiquities of Greece and Italy. The age of purity in the Roman architecture reaches down to several of the earlier emperors; but very soon a profusion of ornament was introduced, which led the way to something like debasement of composition. The palace of Diocletian, at Spalatro, the date of which may be considered from A. D. 290 to 300, displays, amidst a profusion of ornament, a poverty of composition, and combinations of mouldings in a most barbarous taste, quite wonderful as being the work of architects who had before their eyes such models as remain to this day at Rome. This same palace of Diocletian contains, it is curious to observe, the ornament so profusely used in Norman buildings, viz. the zig-zag moulding. Constantine the Great (who died A.D. 337) erected the church of St. Paul without the walls of Rome, a composition which closely resembles a Nor-

man building, and proves that the heavy early Norman style was merely an imitation of the Roman. When the Romans left the island, it is most likely that the Britons endeavoured to imitate the Roman work without being able to execute it on principle, and thus their architecture became debased into the Saxon and early Norman, intermixed with ornaments perhaps introduced by the Danes. After the Conquest, the rich Norman barons, erecting magnificent castles and churches, the execution manifestly improved, though the style still resembled the Roman mode debased.

The introduction of shafts instead of the massive pier first led to an approach to that lighter mode of building which, by the introduction of the pointed arch, and by an increased delicacy of execution and boldness of composition, ripened at the close of the twelfth century into the simple yet beautiful **EARLY ENGLISH STYLE**.

In the course of another century, the early English became the **DECORATED STYLE**, so called from the general use of flowered ornaments and the increased richness of the windows, which were divided by mullions, and decorated with flowing tracery. This style has been pronounced by some critics to be the perfection of the English mode. The flowing lines in the tracery of the windows were very difficult to execute, and towards the close of the fourteenth century, we find these flowing lines giving way to perpendicular and horizontal ones, the use of which continued to increase till the arches were almost

lost in a continued series of pannels. In one building, viz. King Henry the Seventh's chapel, thick panneling covered completely both the outside and inside, fatiguing the eye by a constant repetition of small parts, which seeks in vain for the bold grandeur of design, so nobly conspicuous in the preceding style. This florid mode is called the **PERPENDICULAR STYLE**.

The Reformation seems to have put an end to church building. Conventual churches were rifled; the funds originally given by the founders for the purpose of keeping these magnificent structures in repair, were bestowed by the king on his favourites, and a tendency to despise all external pomp of worship became general. Horace Walpole tells us that "the Gothic taste remained in vogue till towards the end of the reign of Henry VIII." Henry the VIIth's chapel is entirely of that style: so is Wolsey's tomb-house at Windsor. But soon after the Grecian style was introduced by the Italians entertained in the king's service. But they either were wanting in pure taste themselves, or were not allowed to introduce so great an innovation all at once. The classical style was jumbled together with the Gothic, in a most barbarous manner. Regular columns with ornaments, neither Grecian nor Gothic, and half embroidered with foliage, were crowded over frontispieces, façades, and chimneys, setting order and purity of style at defiance. This mongrel architecture lasted till late in the reign of James I. The square-pannelled and mullioned windows, with the wooden-pannelled roofs and walls

of the great houses of the time of queen Elizabeth, seem rather a debased English than any regular style. It is not, however, without its charms for secular buildings, and few objects are more delightful to the eye than the interior of a large and well kept up hall, in a fine Elizabethan mansion, with its great mullioned windows filled with stained glass; its gigantic entrance door; its carved-stone mantelpiece; its decorations of family portraits, armour, swords, armorial bearings, and antlers, carved tables and chairs, and splendid old china; its spacious and richly-ornamented staircase, seen partially perhaps at one end; its venerable and solid-looking stone pavement; and its lofty and rich open roof, the crowning beauty of the whole. In the reign of James I. the Italian style rapidly became popular. The banqueting-house at Whitehall seems to mark the complete introduction of Roman workmanship. The tower of the schools at Oxford is a specimen of the debased English mentioned above. We find there the five Classical Orders crowded over each other into a building, with pinnacles and mullioned windows!

Some of the works of Inigo Jones are little removed from barbarism. This architect, during his residence at Venice and in other parts of Italy, had acquired a love for the Roman architecture, and during the reign of James I. he built Whitehall and St. Paul's church, Covent Garden, and was employed in making a Grecian front to the old St. Paul's cathedral. Archbishop Laud adorned his own college at Oxford (St. John's) with an additional quadrangle, which

was completed after designs by Inigo Jones, in 1635, at a cost of 5000*l*. The seventeenth century produced a man who ranks as the greatest of our modern architects, Sir Christopher Wren. This remarkable man was the son of the Rev. C. Wren, dean of Windsor, and was born at Knoyle, in Wilts, in 1632. He studied at Wadham College, Oxford, where he took the degree of Master of Arts in 1653, and afterwards became a fellow of All Souls. When very young he showed a genius for mathematics, and had made great progress in that science before he reached the age of sixteen. In 1657 he was made professor of astronomy at Gresham College, and his lectures were much admired. One subject of his lectures was the telescope, to the improvement of which he had greatly contributed. He also lectured on the atmosphere. About the year 1658 he resolved the problem proposed by Pascal to all the English mathematicians, and returned another to the mathematicians in France, to which they never gave any solution. It is recorded of him, that he proposed several methods by which to account for the shadows returning backwards ten degrees on the dial of king Ahaz, by the laws of nature, an attempt which is to be looked at with suspicion, considering the irreverent spirit of the age in which he lived. In 1661 (having just been created LL.D.) he was sent for from Oxford by order of king Charles the Second, to assist Sir J. Denham, surveyor-general of the works, as he was celebrated for possessing considerable skill in architecture. In 1665 he went to France, to examine the public build-

ings and mechanical works of that country: we are told he made many useful observations. It is to be presumed, however, that he paid more attention to the palaces than to the churches of France. Sir Christopher Wren was undoubtedly a man of genius, but he lived in times even more unfavourable than our own to church principles, and, consequently, to poetic feeling and lofty aspirations. It is worthy of remark, that in an age of luxury and irreligion there is always a tendency to admire and imitate Pagan art. We see it in the times of those popes and cardinals of the middle ages, whose self-indulgence and luxury brought down upon the Catholic church a chastisement, sent, we may hope, as a merciful correction as well as a judgment. We see it in the vicious age of Louis Quatorze, and his predecessor and successor, and in that of his contemporary, our own Charles II. The cold and irreverent political religion of the next age was equally unfavourable to Christian art; and I suppose it will be generally allowed, that the money-making, steam-going, self-sufficient nineteenth century has produced an atmosphere in which poetry can hardly breathe.

Of the classical mania of republican France I do not speak. In open and undisguised infidels such a taste is perfectly *consistent*. But it is difficult to understand the feeling which makes persons, who are, without doubt, sincere believers in Christianity, gaze with more pleasure on a Greek temple than on the noblest Gothic cathedral, make the heathen authors their companions and solace, and leave the

holy fathers for ever closed. Will they say that a Gothic church is not a mighty work of art, as well as an appeal to our loftiest and best feelings? Will they pronounce St. Clement and St. Chrysostom wanting in originality and imagination? Will they deny to St. Ambrose an exquisite poetic feeling; and to St. Austin a grasp of mind, and a metaphysical acuteness, seldom equalled, and never surpassed? But I have wandered from my subject, though not so much as you may fancy, since my object is as much to make you feel the intimate connexion between catholicity and the loftiest works of art, as to make you familiar with the various styles of church building.

To return to Sir C. Wren. After the great fire of London, he made a design for rebuilding the city on a uniform plan, which was rejected by parliament. After the death of Sir J. Denham, Wren had the direction of the public buildings, to be raised in consequence of the fire. He built St. Paul's, the Monument, part of Hampton Court, Chelsea College, one of the wings of Greenwich Hospital, the churches of St. Stephen Walbrook and St. Mary-le-Bow, with upwards of sixty other churches and public works. He also built the theatre at Oxford. In 1674 he was knighted, and in 1680 chosen president of the Royal Society. Sir Christopher sat twice in parliament. He died in 1723, at the age of ninety-one, and was buried with great solemnity in St. Paul's cathedral, in the vault under the south wing of the choir. It seems scarcely fair to omit all mention of the metropolitan cathedral, in a book professing to treat

of Church Architecture ; yet St. Paul's, not belonging to the style properly called Ecclesiastical, cannot be described in the plan I have adopted. I think, however, it is allowable to give you a slight sketch of our national church in this place, and with it I shall close this lecture.

St. Paul's cathedral stands in the very centre and most elevated part of the city of London. The edifice is built of fine Portland stone, and on the plan of a Latin cross, a form which expands easily to the eye of the spectator, and exhibits its beautiful combinations at one view. The whole length of the church with its portico is 500 feet, and the circumference of the building is 2292 feet. At the intersection of the nave and transept rises a magnificent dome, from the top of which springs a lantern, surmounted by a gilded ball and cross.

The architectural elevation of this grand edifice consists of two orders, the lower one Corinthian, the upper one Composite. Architectural critics object to the body of the church being divided into two equal orders, instead of an attic only being added, as in St. Peter's, at Rome. The surface of the building being crowded with festoons, &c. is another great defect. The cathedral was not built after Sir Christopher Wren's original design, though the great architect himself preferred it to the one afterwards adopted. In the first design the whole fabric consisted of one order only. The lower division of the western portico is composed of twelve coupled columns, of the Corinthian order, on a basement,

formed by a double flight of steps of black marble, and the upper of only eight columns, supporting an entablature and pediment, the tympan of which is a bas relief, representing the Conversion of St. Paul, the patron saint of the church, sculptured by Bird. On the apex of the pediment is a colossal statue of St. Paul, and at the extremities are figures of St. Peter and St. James. The dome, the most remarkable and magnificent feature in the building, is universally allowed to possess great beauty and dignity. The nave and choir of the cathedral are each flanked by three arches, springing from piers, which are strengthened as well as decorated on their inner faces by Corinthian pilasters, crowned by an entablature. Mr. Gwilt, an architect, who has written a description of St. Paul's, admits that Wren was a consummate mechanic; but will not allow him to be equally great as an architect. The conical wall between the inner and outer domes, upon which the stone lantern, of enormous weight, is supported, displays great mechanical skill; but is open to criticism on other accounts. The interior of the cupola is painted in two colours by Sir James Thornhill, representing, in eight compartments, the chief events of St. Paul's life. The dome is pierced, and through it a vista is carried up to the small dome, in which the cone terminates. The whole height seen through the opening forms a point of view of singular beauty and fascination. The choir screen is a Corinthian colonnade, supporting a gallery for the organ, and bears the following tribute to the memory of the architect:—

SUBTUS. CONDITUR. HUIUS. ECCLESIAE. ET. URBIS. CONDITOR.
CHRISTOPHORUS. WREN. QUI. VIXIT. ANNOS. ULTRA. NONA-
GINTA. NON. SIBI. SED. BONO. PUBLICO. LECTOR. SI. MONUMEN-
TUM. REQUIRIS. CIRCUMSPICE.

“Underneath lies the builder of this church and city, Christopher Wren, who lived beyond ninety years, not for himself, but for the public. Reader, if you ask for his monument, look around.”

On each side of the choir is a range of fifteen stalls, exclusive of the bishop's throne on the south side, and a stall for the Lord Mayor on the north. The pulpit was erected about 1802. The letturn is a brass eagle, richly gilt. The apsis or tribune is the semi-circular termination to the choir, and is enriched with pilasters, painted in imitation of lapis lazuli—objectionable, as nothing that is not true and real should be admitted into the decorations of a church. Real marble, of a less costly kind, would be preferable to an ornament which affects to be what it is not.

In the year 1773 a design was formed for decorating the cathedral with the works of our most eminent painters and sculptors, when the president and members of the Royal Academy offered to fill some of the compartments with pictures, without charge but the scheme, though approved by the king, was objected to by the Archbishop (Cornwallis), and the Bishop of London, as savouring of popery! It is surprising that these prelates did not propose taking down the bas relief of the Conversion of St. Paul, and especially the *images* of St. Paul, St. James, and St. Peter, on the outside. About the year 1793 (Archbishop

Cornwallis having been succeeded by Archbishop Moore), it was proposed to break the monotony of the interior of the cathedral, by the admission of national monuments, in honour of eminent men. Howard, the philanthropist, and Dr. Johnson, were the first to whom monuments were raised in St. Paul's. Sir W. Jones and Sir Joshua Reynolds followed. The expenses attending the erection of the cathedral were defrayed by a tax on sea-coal imported into London, the annual proceeds of which were sometimes less than the yearly charges for materials and labour. The deficiency was supplied by voluntary contributions, and by the sale of the old materials. The whole expense of erecting the edifice, deducting the money spent in attempts to repair the old cathedral, was 736,752*l.* 2*s.* 3*d.* The foundation-stone of St. Paul's was laid by Sir C. Wren, on the 21st of June, 1675. In ten years the walls of the choir and aisles were finished, together with the northern and southern porticos, and the great piers of the dome were brought to the same height.

The choir of the church was first opened for divine service on occasion of the thanksgiving for the peace of Ryswick, Dec. 2, 1697. Service was first performed in the morning prayer chapel, on the south side of the church, Feb. 1, 1699, and in 1710 the highest and last stone on the top of the lantern was laid by Mr. C. Wren, son of the architect, in the presence of Mr. Strong, principal mason, and others who had been employed in the execution of the work. Thus the church of St. Paul's was completed in the

period of five and thirty years, under the superintendence of one architect, under the direction of one principal mason, and during the occupation of the see of London by one bishop: and it has received no alteration or addition since its original erection. In this respect the metropolitan church affords a strong contrast to our ancient cathedrals, as they were generally founded by one man (frequently the Bishop), carried on by another, completed by another, and enlarged, beautified, and adorned by succeeding benefactors. Yet in most instances we find that unity of feeling and taste enabled these various architects who built at different periods, to carry on the work with due attention to harmony and propriety, and the alterations and improvements in style, which were struck out in the course of time, seem for the most part to have arisen gradually and naturally, and harmonize with the original design instead of shocking the eye by gross incongruities, as modern additions to ancient churches generally do.

My next Lecture will be devoted to a particular description of the Norman style, and I shall leave you in the meantime the subjoined Table, which I advise you to get by heart, and a list of technical terms with explanations, which you must be quite familiar with before our next meeting.

TABLE SHOWING THE DURATION OF THE STYLES OF
ENGLISH ARCHITECTURE.

William I. 1065	Anglo-Norman	{	Prevailed little more than 124 years, no remains REALLY KNOWN to be more than a few years older than the Conquest.
William II. 1087			
Henry I. 1100			
Stephen 1135			
Henry II. 1154 to 1189			
Richard I. 1189	Early English	{	Prevailed about 118 years.
John 1199			
Henry III. 1216			
Edward I. 1272 to 1307			
Edward II. 1307	Decorated English	{	Continued perhaps 10 or 15 years later. Prevailed little more than 70 years.
Edward III. 1325 to 1377			
Richard II. 1377	Perpendicular English	{	Few, if any whole buildings, executed in this style later than Henry VIII. This style used in additions and rebuilding, but often much debased, as late as 1630 or 1640.
Henry IV. 1399			
Henry V. 1412			
Henry VI. 1422			
Edward IV. 1460			
Edward V. 1483			
Richard III. 1483			
Henry VII. 1485			
Henry VIII. 1509 to 1546			

LIST OF TECHNICAL TERMS.

Cathedrals and large churches are usually built in the form of a cross. The eastern part of the cross is the *Choir*. The western part the *Nave*. The part running north and south, the *Cross* or *Transept*. The *Lady Chapel* is a space beyond the altar. The *Screen* is a frame-work, generally richly carved, placed at the west-end of the choir. The divisions beyond the piers are *Aisles*. The *Choir* is the part immediately in front of the altar, and does not extend beyond the piers, nor include the side aisles leading

to the Lady Chapel. *Chapels* are attached to all parts, and are frequently additions. The *Font* is generally placed at the west-end, and ought never to be placed far from the entrance to the church, that position being emblematical of Baptism being the door to Christ's Church. In some ancient churches the font is placed outside the door, in a sort of chapel erected over it, called the *Baptistery*. The *Porch* is a small building attached to the door. In large churches the doors are generally at the west end ; in small ones often at the north and south sides. *Cloisters* are a covered walk, forming originally the chief means of communication between the various parts of the monastery attached to the church. They generally form a quadrangle, inclosing an open space in the centre. In general one side of the cloisters is joined to the church, the others consist of a series of open arches, through which the central space is visible. The *Chapter-House* is a room where the ecclesiastics, forming what is called the *Chapter* in monastic and cathedral institutions, meet on particular occasions. *Piers* are the walls in the interior between the arches. A *Steeple* is a building above the roof: if it be square-topped it is a *Tower*. A *Lantern* is a short tower of light work. An opening into the tower in the interior above the roof, is also called a *Lantern*. *Turrets* are towers of great height, in proportion to their diameter, often containing staircases. A *Spire* is a tall tower, tapering to a point. *Buttresses* are the projections at the corners of the building, and between the windows. *Set-offs* are the

mouldings and slopes which divide them into stages. A *Parapet* is the crowning part of the walls when plain; if indented it is a *Battlement*. *Macchicolations* are openings in the battlements of castellated work, for the purpose of discharging missiles. *Arches* are either round, pointed, or mixed. A *Semi-circular Arch* has its centre in the same line with its spring. A *Segmental Arch* has its centre lower than the spring. A *Horse-shoe Arch* has its centre above the spring. *Pointed Arches* are either *Equilateral*, or *Drop Arches*, or *Lancet Arches*. An *Equilateral Arch* is described from two centres, the whole breadth of the arch from each other, and form the arch about an equilateral triangle. The *Drop Arch* has a radius shorter than the breadth of the arch, and is described about an obtuse-angled triangle. A *Lancet Arch* has a radius longer than the breadth of the arch, and is described about an acute-angled triangle. All these arches may be of the nature of segmental arches, and have their centres below their springs. *Mixed Arches* are of three centres, which look nearly like elliptical arches; or of four centres, commonly called the *Tudor Arch*; this is flat for its span, and has two of its centres in or near the spring (or point from which the arch springs), and the other two far below it. The *Ogee* or *Contrasted Arch* has four centres. *Spandrells* are the spaces included between the arch and the square outside it. *Mullions* are the upright divisions in windows. *Transoms* are the horizontal divisions of windows or panning. *Tracery* is the ornamental divisions at the heads of windows, &c.

When the lines branch out into leaves, arches, &c. the tracery is said to be *flowing*—when the mullions are continued throughout, it is said to be *perpendicular*. *Featherings* are small points ornamenting the parts of tracery. *Cusps* are little arches in the tracery. According to their number they are called Trefoils, Quatrefoils, Cinquefoils. *Double feathering* is when the Cusps are feathered again. *Tablets* are small projecting mouldings, or strings, mostly horizontal. *Cornice* is the tablet at the top under the battlement. *Basement* is that at the bottom. *Drip-stone* is the tablet that runs round doors and windows. When ornamented it is called a *Canopy*. *Bands* are small strings round shafts, or a horizontal line of square, round, or other pannels, used to ornament towers, spires, &c. *Niches* are small arches sunk in walls, often ornamented very richly with canopies, and intended to hold images. A *Corbel* is an ornamented projection from the wall, to support an arch, beam, niche, or other weight; it is generally a figure or head, an angel holding a shield, &c. *Pinnacle* is a small spire, generally four-sided and ornamented; it is placed on the tops of buttresses, both external and internal. *Croquets* are the small bunches of foliage ornamenting pinnacles and canopies. *Finials* are the larger bunches on the top. *Stalls* are seats for the dean, canons, and other dignitaries, in the choirs of collegiate churches. The *Throne* is a rich seat for the bishop.

Tabernacle work is the ornamented open work at the top of the stalls, and behind the altar, and any

minute fret-work in general. The *Rood-loft* is a screen, with a large projection on the top to hold images¹, placed between the nave and chancel. *Sedilia* are stone stalls on the south side of the altar, cut out of the wall, designed for the deacons or priests assisting at the Holy Eucharist. They vary in number from one to five, but three is the usual number. The *Piscina* is a stone basin (having a small hole at the bottom to carry off water), where the priest washed his hands before he approached the altar. In some old churches it is a rude niche, in others much ornamented with canopy and pinnacles. The *Credence* or *Credentia* is a ledge (generally within the same niche as the *Piscina*), intended as a place for the elements before their consecration. *Stoups* are small niches with basins, intended for holy water. The *Crypt* is a vaulted chapel under the church.

¹ The Crucifix or Rood, with its attendant Images of the Blessed Virgin and St. John.

LECTURE III.

The Anglo-Norman Style,

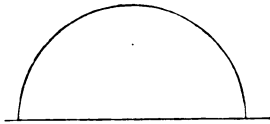
1065—1189.

“Not raised in nice proportions was the pile,
But large and massy, for duration built.”

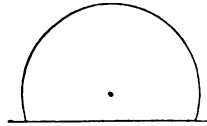
WORDSWORTH.

I SHALL confine myself this evening to describing to you the first of the four styles of English Architecture, mentioned in the Table I left with you, viz. the Anglo-Norman. I ought first to remark, that many writers talk of the Saxon style, and describe buildings known to be Norman as specimens of the Saxon architecture. But it is now generally allowed, that the earliest remains we have are not older than the Conquest; if we except the edifice of stone built by Paulinus, first bishop of York, on the occasion of the conversion of Edwyn, king of Northumbria, early in the seventh century. Paulinus built a wooden oratory over the spring in which he administered the sacrament of Baptism to the royal convert in the

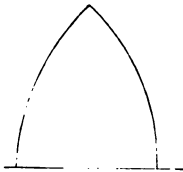
ARCHES.



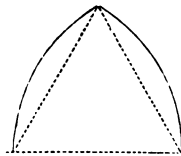
Semicircular.



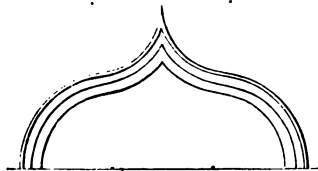
Horseshoe.



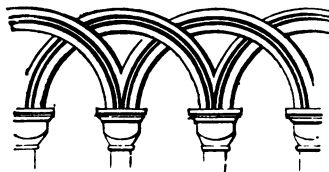
Lancet.



Equilateral.



Ogee.



Intersecting.

1

2

year 627; but this soon gave place to a more substantial stone fabric, parts of which were discovered beneath the choir of the York Minster during the repairs, rendered necessary by the mad act of the incendiary Martin. In the first number of "Brown's History of the Edifice of the Metropolitan Church of St. Peter, York," in Plate 3, is given a plan of Paulinus' second edifice, where the probable position of the wooden baptistery inclosing a spring, is pointed out. These are perhaps as well authenticated Saxon remains as any in the kingdom. Mr. Rickman thinks it probable, that in some obscure country churches some real Saxon work, of very early date, may be discovered; but he appears not to have been able to meet with any himself, and makes no mention of Paulinus' oratory. He mentions, however, two towers, which he thinks may possibly be genuine Saxon. They are the towers of the *old* church, St. Peter's, Barton, Lincolnshire, and that of Clapham church, Bedfordshire¹.

The ANGLO-NORMAN style is for the most part massive and plain, and is distinguished by the semi-circular arch, and large solid pillars. It has sometimes been called the Romanesque style, from its resemblance to the classical mode, from which it

¹ In the fourth edition of Mr. Rickman's work, a chapter is added on Saxon buildings, which proves that his more recent researches have discovered a great number of remains built before the Conquest; but there is nothing in Saxon architecture to entitle it to rank as a distinct style. It is but a variety of the debased Roman.

undoubtedly was derived. In my last Lecture I remarked to you, that some of the debased compositions of the later Roman architects closely resembled the early Norman buildings.

We find in the latter heavy columns with capitals, always having square abaci, and ranges of semi-circular arches, strikingly like those of the Roman edifices². The earliest Anglo-Norman structures are heavy and plain, but those erected towards the close of the twelfth century possess elegance and lightness. The semi-circular arch is the distinctive mark of a Norman building. There are however a few Norman arches of very curious shapes, being more than a semi-circle, or what is called a horseshoe. The pointed arch appears to have arisen naturally from *intersecting* semi-circular arches.

The true Norman arch appears to have continued to the latest date of the style, even when other parts of the buildings were quite advanced into the next style. Of this the Temple church is a curious instance. We find there several features of the succeeding style, and also pointed arches formed by a range of intersecting arches, and over this the old round-headed Norman window. The *windows* in this style are small, except in very large buildings. There are no mullions; but a double window, divided by a shaft, is not uncommon. In small rich churches

² The Abacus, literally *tile*, is the uppermost division of the capital. It is an essential part of the column in the classical orders, and is very distinct in the earlier Gothic styles, but gradually becomes less perceptible in the later styles.

the exterior is often a series of arches, of which a few are pierced as windows, and the others left blank. The existing Norman windows are generally in buildings retaining still the entire character of that style; for in most Norman churches they have been taken out, and others of later styles put in, as at Durham and many other cathedrals. There seems to have been little if any attempt at feathering or foliating the heads of Norman doors and windows. Norman *doors* are very remarkable, being generally much ornamented, and sometimes possessing great beauty and elegance.

There seems to have been a desire in the architects who succeeded the Normans, to preserve the doors of their predecessors. Whence we have so many of these noble, though generally rude efforts of skill remaining. In many small churches, where all else has been swept away to make room for alterations, even in the perpendicular style, the Norman door has been suffered to remain. The mode of increasing the richness of these doorways was by increasing the number of bands of moulding, and, consequently, the depth of the arch. Shafts are often used, and we often find in the same building one door with shafts, and another without. The mouldings of the arch are very rich. The wave or zigzag ornament is almost universal. A large round moulding, with heads on the outer edge, is common. There are also mouldings with a series of figures inclosed in a running ornament. At one church at York these figures are the zodiacal signs. The exterior moulding often goes down no

lower than the spring of the arch, thus forming an apparent dripstone. The door is often square, and the interval between it and the arch filled with carvings. Amongst the great variety of these doors in excellent preservation, Iffley church, near Oxford, is perhaps the best specimen, as it contains three doors, all of which are different, and the south-door is nearly unique from the flowers in its interior mouldings. South Ockendon church, Essex, has a door of uncommon beauty of design, and elegance of execution. The cathedrals of Ely, Durham, Rochester, Worcester, and Lincoln, have fine Norman doors. The western front of Rochester cathedral is one of the most perfect specimens of early Anglo-Norman architecture. The central doorway is formed by a very beautifully recessed semi-circular arch, composed of enriched mouldings, and supported by four pillars, the capitals of which consist of wreathed foliage, with birds and animals introduced. The pillars are annulated, or enriched by ornamental bands, and rise from a plain plinth, which has possibly been constructed in the room of an enriched base, which had become decayed. Two of the pillars take the form of caryatides (columns in which figures supply the place of shafts), and present statues of king Henry, and his queen Matilda of Scotland, without question two of the most ancient statues remaining in England. All the mouldings of the arch are highly enriched with sculpture, representing arabesques, and medallions of heads and animals, with foliage intermixed. The lintel across the imposts of the doorway bears a

representation of the twelve Apostles ; and in the tympan (or flat space between the top of a door, and the arch over it,) is a bas-relief, of our blessed Saviour holding a book, and in the act of giving the benediction. Such figures were anciently placed on the porch or entrance of the church, as a security against the influence of evil spirits. One of the peculiarities of Anglo-Norman architecture is its covering the surface of the wall with projecting ornaments, of great diversity in the detail. Upon this remarkable difference from the antique, Mr. Hope has made some observations. The severity of ancient architecture required that two component sides of an entire edifice, situated right and left of the common central point or line, should correspond not only in the general dimensions, but in the peculiar designs of their ornamental parts. If there had been a thousand columns in a single row, each would have been similar in its capital and minutest embellishment to all the rest. The architects of the middle ages were less strict : *bassi relievi*, inserted in different sides of a single front, correspond not even in size, seldom do they in subject ; if one contains figures, that opposite perhaps displays foliage ; the opposite shafts or joints of the same porch are often of a different design ; and as to the capitals, when they are highly wrought, the making two alike would have been considered as poverty of invention. A church which you have all seen in this neighbourhood, will probably occur to your minds as illustrating what I have just said. I mean Steyning, which we saw during our last exploring

expedition in November. You were all struck with the richness of the ornamented arches, supported by massy pillars in the nave, and still more so with observing, that the carved work of each was different. The well-known wavy or zigzag ornament was however predominant throughout the whole of the building.

It cannot be denied³ that the early Norman sculpture is rude and barbarous, when we consider the design of particular parts separately ; but it is at the same time universally confessed, that its effect as a whole is strikingly beautiful.

The truth is, that there is a beauty of aggregation as well as a beauty of separate designs, and of the former the architects of the twelfth century were as perfect masters, as they were deficient in the latter. For beauty of form in works of art, and in the separate decorations, they seem to have had no taste, which is clear from their neglecting entirely the real storehouse of beauty, nature ; but of the splendour of effect arising from a vast aggregation of particulars, without reference to the separate beauties of each, those artists were perfect masters—as no one will deny, when standing before the Norman doorway of Malmesbury abbey, or of Rochester cathedral.

Anglo-Norman pillars are of various kinds. There is the heavy column of enormous diameter, with a capital sometimes round and sometimes square. They are generally plain, but we meet with them orna-

³ Rev. G. Poole's Lectures.

mented, with channels in various forms, zigzag, network, and spiral. Sometimes the Norman columns are round, or octagonal; in other cases square, or hexagonal; and in a great many instances the pillars are composed of cylindrical shafts attached to each other, and set in square recesses. Examine the plates of Winkle's Cathedrals, and you will find all these varieties. It was a common practice of the Norman builders to enrich the blank surfaces of their walls with a series of arcades, whose sides were formed generally of small shafts, supporting round arches, which often intersected each other. The west-fronts of churches are frequently decorated in this manner, and some of the pannels are often perforated to form windows, as at Barfreton in Kent, and St. Peter's, Northampton. The walls, being of considerable thickness, and not usually of great height, did not require the additional strength and support of buttresses, which are sometimes omitted altogether, or when introduced are very secondary features, being merely broad, flat, ungraduated members, with a slight projection that finishes under the cornice or corbel table; the parapets appear to have been quite plain. Those examples of Norman buttresses with small shafts at the angles, as at Glastonbury abbey, are of transition character, and are more generally found in buildings of the early English style.

Anglo-Norman porches are generally small and shallow, and in some instances, as at Iffley, they are merely compartments of the wall, having a slight projection to receive the richly moulded doorway. The

Norman cornice is frequently only a plain face of parapet, but a row of blocks is often placed under it, sometimes plain, sometimes carved in grotesque heads, and in some instances the grotesque heads support small arches, when it is called a corbel-table. A plain string is also sometimes used as a cornice. The next most important tablet is the dripstone, or outer moulding of windows and doors, this is sometimes undistinguished, but oftener a square string continued horizontally from one window to another round the buttresses. We often find in Anglo-Norman churches niches of various shapes over doors, most of them retaining the figures originally placed in them.

The ornaments of the Anglo-Norman style consist principally of the different kinds of carved mouldings surrounding doors and windows, and used as tablets. The first and most frequent is the zigzag or chevron moulding, generally used in great profusion. The next most common or door-moulding is the beak-head moulding, consisting of heads of beasts or birds, whose tongues or beaks encircle the round. After these come many varieties, a good collection of which may be seen in the second part of Le Keux's Glossary of Architecture. The capitals of piers and shafts are often very rudely carved, in grotesque devices of animals and leaves. The crypt of York cathedral offers an example of these rude but rich capitals. There is one moulding, which is to be found very nearly of the same pattern and proportions over every part of England, viz. the moulding

of the square abacus over the flowered or cut part of the capital. It consists of a broad fillet and hollow, which are separated by a little sunk channel, and it is sometimes continued as a tablet along the walls. The Anglo-Norman towers are generally very short and massive ; but they possess a certain rude grandeur about them which is imposing. The cathedrals of Norwich and Winchester, and Tewkesbury church, are fine specimens of Norman towers. They are generally plain, but sometimes ornamented by intersecting arches, and have usually the flat buttress ; that of St. Alban's runs into a round turret at each corner of the upper stage, and at St. Peter's, Northampton, there is a singular buttress of three parts of circles, but its date is uncertain.

The nearest approach to a spire in this style of architecture, which we find in England, are the pyramidal terminations of the large conical-headed pinnacles at Rochester cathedral, and at St. Peter's-in-the-East, Oxford, and Cleve, Gloucestershire. The Anglo-Norman wooden roof appears in the most ancient specimens to have been left open to the actual timbers—the inclination of the braces forming a kind of arch, as at Ely cathedral. At Rochester and Winchester we see the open roof to this day ; but at Peterborough is a real flat boarded ceiling, in fine preservation, having lately been carefully repainted from the original. It consists of a sort of rude mosaic, full of stiff lines, and its general division is into lozenges, with flowers of Norman character, the whole according in design with the

ornaments of that style. This kind of roof, particularly when the exterior was covered with shingles, contributed much to spread those destructive fires we so frequently read of in the history of early churches. Of the Norman groined roof we have many fine examples. The greater part of the Norman west-fronts have been much changed by the introduction of windows of later date (mostly large perpendicular windows). The ruins of Lindisfarne (Northumberland) however present us with one nearly perfect. This consists of a large door, with a gallery or triforium over it, of which some of the arches have been pierced through for windows, and above, one larger window. Rochester and Lincoln cathedrals, Castle Acre priory, and Tewkesbury church, all show what the Norman west-fronts were, with the exception of the introduction of the large window. There are a few large buildings with apses or semi-circular east ends; Norwich and Peterborough cathedrals are fine specimens, but in both the windows are altered by the insertion of tracery, and, in parts, of new windows.

The general appearance of Anglo-Norman buildings is bold and massive. Very few large buildings remain without much alteration and mixture with other styles. Perhaps the naves of Peterborough and Rochester cathedrals present as little mixture as any, though in these the windows have been altered. Barmston in Kent, Stewkley in Bucks, and Adel in Yorkshire, offer smaller churches with very little alteration; Tickencote, Rutlandshire, till within a few years, was one of the most valuable remains in the

kingdom, but it has been rebuilt sufficiently near to its original to deceive many, and so far from it as to render it an imitation instead of a copy. The interior arrangement of large Norman buildings is varied. Sometimes the large circular pier is used alone, as at Gloucester cathedral; sometimes mixed with the pier composed of shafts, as at Durham; and sometimes of that pier and shafts only, as at Peterborough, Norwich, &c. There are two buildings of the Anglo-Norman style worthy of particular attention, one for its simplicity and beauty of composition—the other from being unique, and also a fine specimen of ornament. The first is the vestibule or entrance to the Chapter-house, Bristol—the other, the staircase leading to the registry at Canterbury cathedral.

I will close this Lecture with a list of the Norman churches in our own neighbourhood, first observing, that it is singular that in a district so early occupied by the Normans, we should find so few Norman churches, and such a preponderating number of Early English.

In Sussex we find *Chichester cathedral* mentioned first, as being the mother church, for it is by no means to be called Anglo-Norman, the chief part of it being Early English. Part of the nave (the lower part of the walls) is Norman, and there is a considerable mixture of Anglo-Norman and Early English forms and ornaments in some parts.—The church at *Battle* contains some Norman piers, and the font is of mixed Norman and Early English character.—*Boxgrove* contains Norman remains, especially a doorway, with three arches, opening into the cloister,

which extended to the refectory of the monastery.—*Clymping* has a Norman tower.—St. Anne's and St. John's at *Lewes* have portions of Norman.—*Rye* ditto.—*Shipley* has a Norman tower, and several other parts of the same style.—*New Shoreham* has various portions of fine late Norman, running into Early English forms and details. This church is an excellent one for practical study, particularly when compared with its neighbours, *Steyning* and *Old Shoreham*.—*Old Shoreham* is also a cross church, with fine Norman arches to the tower, and various other Norman features ; it has, however, various insertions and mutilations. The font is circular and plain, standing on a circular pedestal.—*Compting* has Early English work, only just clear of Anglo-Norman, and an arch from the tower to the church, like rude Roman work.—*Southwick* church has a Norman tower, nave, and chancel, with windows of a later date inserted.—*Steyning* is a very curious Norman church, with a great variety of excellent and elaborate detail.—The churches of *Alciston*, *Amberley*, *Beding*, *Bishopstone*, *Bramber*, *Burpham*, *Elsted*, *Jevington*, *Iping*, *Newhaven*, *North Marden*, *Telscombe*, *Treyford*, and *Wilmington*, have all Norman portions.—In *Hants* we find *Winchester cathedral* : the Norman parts are of a bold, simple character, and well executed. The tower was built by Bishop *Wakelyn*, in the reign of *William the Conqueror*. The transept was also the work of this prelate, and remains yet in a firmer and securer state than any part of the building of later construction. To an

architect there are few studies equal in value to this transept. It has been remarked, that the architects of the Anglo-Norman period, affecting loftiness in churches as well as length, were accustomed to pile arches and pillars on one another, sometimes to the height of three stories, as seen in Bishop Wakelyn's work, in this cathedral. They also imitated the three arches in the enrichment of plain walls, and by way of ornament and variety in the masonry, sometimes caused three plain round arches to intersect each other, as in the upper part of this southern transept, being probably the earliest instance of this interesting ornament to be met with in the kingdom.—The Hospital of St. Cross is a curious structure. The chapel is a cross church, having Norman characters, but softened gradually into Early English, and at the west end even to a decorated character, by such easy steps as to form a valuable study. Some of the piers are circular, some clustered, some have Norman mouldings, others Early English. The arches are mostly pointed; but the eastern windows are chiefly Norman, with circular heads and zigzag ornament. There is a water-drain or piscina worth examination.—Christ Church, Twynan, is the priory church, and a magnificent structure. The nave is Norman.—Romsey church is large and curious; its general exterior appearance is Norman; so are the central portion and the transepts, with the sides of the chancel. Some portions of the Norman part are enriched with the zigzag and other ornaments.—Corhampton, East Meon, Porchester, Southampton, St. Michael, and Warne-

ford with Shulfleet, Whippingham, Wootton, and Yaverland, in the Isle of Wight. Norman fonts are particularly numerous; but as I mean to devote a Lecture to interior decorations, I shall speak of fonts collectively in that.

NORMAN.



Norman Door.

EARLY ENGLISH.



Salisbury.



Triforium, Lincoln.

DECORATED.



Westminster.

PERPENDICULAR.



Creasy Hall.

LECTURE IV.

The Early English Style,

1189—1307.

“They dreamt not of a perishable home,
Who thus could build.”

THE Early English style of architecture is of extreme beauty, its compositions being always distinguished for their chaste simplicity and purity of design, and at the same time uniformly celebrated for the superior excellence of their workmanship ; it is decidedly preferable to the Anglo-Norman mode of building, and it has been well remarked, “that it cannot be justly regarded as inferior to either of the subsequent styles in light and elegant proportion, or in rich and elaborate detail.” This style prevailed to the end of Edward the First’s reign, and is distinguished by pointed arches, long narrow windows without mullions, called lancet, and a peculiar ornament, named, from its resemblance to the teeth of a shark, the

tooth ornament. As the Norman doorway is distinguishable by the circular arch, so the Early English may be said to be always pointed. For though we find small interior doors of this style with flat tops, and the sides of the top supported by a quarter circle, yet the exterior ornamented doorways are universally pointed. The large doors of this style are often double, the two being divided by either one shaft, or several clustered, and a quatrefoil or other ornament over them. The recess of these doors is often as deep as the Norman, but the bands and shafts are more numerous, being smaller; and in the hollow mouldings they are frequently enriched with the peculiar ornament of this style just now mentioned, a singular toothed projection, which, when well executed, has a fine effect. But there are many doors of this style quite plain; that of Christ Church, Hants, is a good specimen. In our own neighbourhood we find numerous specimens, as most of the Sussex churches, especially those near us, are Early English. I recommend you to take a walk to-morrow, with a view to finding Early English doors and windows, and you will be sure to find specimens without going out of your usual rounds, whichever road you happen to take. I do not mean that you will find any ornamented doorways, for those about here are plain. At Oving, if you like to drive in that direction, you may find the tooth ornament. If you go a little farther, you will find a church very valuable for study, Boxgrove. It is a part of an ancient priory, founded as early as 1100, by Robert de Haia (Lord

of Halnaker, in the reign of Henry I.) for three monks of the Benedictine order. Cecilia his daughter, her husband, and her sons, increased the number of the monks to fifteen, and added greatly to the domains of the priory. Henry VIII. frequently sold monastic property to the highest bidders, and many pious persons purchased conventual lands and churches, and instead of pulling down the sacred edifices for the sake of the materials, as was too generally done, permitted them to remain, as they were, for the celebration of divine service. Sir Thomas Pope purchased the conventual church of St. Alban's, Herts, and gave it to the parishioners; in the same way Sir Thomas West, Lord La War, who possessed the lordship of Halnaker at the time of the Reformation, purchased the church of Boxgrove, and the goods and furniture of the priory. This gentleman must have been anxious to preserve the church from destruction, as he had erected a sacellum or chapel in it in the year 1532. This chapel is worthy of examination, and indeed forms too striking an object to be passed over by the most unobservant eye. It is on the right hand, as one stands looking towards the altar, not far from it. It is composed of Caen stone, most elaborately carved, painted, and gilt. It is fourteen feet long and twelve high; upon the columns you see the following inscription:—

“Of yer charitie pray for y^e souls of Thomas La Ware,
& Elizabeth His Wyf. Thomas ! La ! War ! Anno Dni !
m^vxxxii. Elizabeth ! La ! War !”

It does not appear that this beautiful chapel, though often called a monument, was designed for a burial place. No doubt it was what the French call "Autel privilégié," erected to contain an altar, on which masses were to be offered up for the souls of Thomas and Elizabeth La War.

You will find much at Boxgrove to interest you. There are remains of various eras, which will show you how one style blended into another. There you will see Norman arches, and doorways with pointed arches, and slender columns. There are sedilia on the south side of the altar, and several table tombs and other sepulchral monuments worthy of examination. The present church consists of a nave and chancel, without division. These were anciently the choir. There are two aisles. The south transept is imperfect, and the north was ceiled with a flat timber frame, and otherwise altered in the reign of Henry VII. The roof is painted in the same style as the ante-room leading to the Lady chapel at Chichester cathedral. You will observe the tooth ornament used profusely in the vaulting. The dividing arcade is formed by low pointed arches, resting on circular pillars: above them is an ambulatory or gallery, through which the monks walked in procession. Light is admitted to this by open triforia, differing in point of style from those on the near transept, having an octangular pillar, of Sussex marble, with arches, and in the spandrel an open quatrefoil, under a circular moulding. The east window has three large lights, separated in the interior by tall marble shafts, and

flourished capitals. This mixture of ornamental parts is a proof that the structure is of the date of Henry I. Stephen, or Henry II. when the round Norman arch was abandoned, and several novelties introduced, which prevailed but a short time, and are to be met with only in a few instances. I have been thus particular in describing Boxgrove church, to show you what to look for, and also to try whether you are familiar with the technical terms. And now to return to the Early English style. Fine specimens of enriched Early English doorways remain at York, Lincoln, Chichester, and Salisbury, and Beverley Minster has one of great beauty. Lichfield cathedral presents a door curious for its resemblance to some foreign cathedrals: it is placed in a shallow porch, formed in the thickness of the wall, the arch of which is richly feathered, and otherwise ornamented; the interior aperture is divided into two doorways by a pier of shafts, and this pier, as well as the side piers, has a statue resting on a corbel, and crowned with a canopy. The recess is groined, and the whole is worked with great delicacy, and is full of rich ornament. The doors appear original, and are covered with beautiful ramifications of scroll work in iron.

The Early English windows are almost universally long, narrow, and lancet-headed, generally without feathering, but in some instances trefoiled. The pure lancet window is of very graceful proportions, and does not require the aid of enrichment, although, in the later examples, the head is often decorated with a small and delicate trefoil; the sides also in

rich buildings are frequently ornamented with slender detached shafts, sometimes divided by projecting bands. The architects of the middle ages never introduced the wide lancet windows, excepting in cathedrals and such vast fabrics, where their great size appears in unison with the bold character of the buttresses, but they are altogether unfit for small parochial churches, for which the long narrow windows are admirably adapted, more particularly in the absence of stained glass, since they do not admit too much light, and consequently preserve to the interior of the sacred edifice a quiet and solemn aspect, which is very impressive. Two, three, and five of these windows are occasionally, in large buildings, grouped together, the divisions between them being often so trifling, that the combination has very much the appearance of one window with several bays.

In the north transept of York cathedral, there is a beautiful window of five lights, called the five sisters, from a tradition that the stained glass with which it is adorned, was the gift of five maiden sisters. Though they are in reality five distinct lancet windows, the slender dimensions of the shafts which separate them give them somewhat the appearance of one large window, divided by mullions; and one can easily fancy a decorated window suggesting itself to the mind of a designer, whilst looking at the five sisters. These windows are nearly fifty feet high, and from six to eight feet wide, and have a very beautiful effect. Surely, no lady of the nineteenth century can look upon this monument of the munificence

and taste of the five sisters of York, without confessing with shame, that in spite of all our boasted superiority of education and refinement, we are far below the ladies of "the dark ages" in some points. Windows formed within the lines of a spherical equilateral triangle light the triforium over the vaultings of the aisles of the north transept of the abbey church of St. Peter, at Westminster. We find them also in the clerestory of Lichfield cathedral, in the Abbot's Barn at Glastonbury, and in the south transept of York Minster. The circular windows of this period are very fine. The examples at York, Lincoln, and Beverley, are most imposing. Those in the gables of the west front of Peterborough cathedral are of smaller dimensions; but their composition is excellent, and they afford models for imitation, which are particularly applicable for ordinary sized churches.

The window of two lights under one arch, having an open circle or quatrefoil in the head, was very frequently used in Early English buildings, during the latter part of the thirteenth century: there is a good plain specimen at Cotterstock, Northampton, and there are others of a more ornate character at Westminster abbey, and Stone church, Kent. The stained glass of this period was very elegant. There are two distinguishing marks of Early English *piers*; first, the division by bands of the shafts which compose them, and secondly, the arrangement of these shafts for the most part in a circle. At Salisbury and Westminster we find the surrounding shafts few in number, set

round a large circular one. At Lincoln and York we find them so numerous as nearly to hide the central shaft; there are a few, as in the choir at Chester, which come very near the appearance of decorated piers. There is an uncommon pier at Beverley Minster, and in a few other churches. It consists of shafts, some of which are plain round, others filleted round, and some whose plan is a spherical triangle, with the edge outwards. At Runcorn church, Cheshire, is a pier, consisting of four of these triangular shafts, with a flowered capital, which has a good effect. The capitals of these shafts are various; in many they are plain, consisting of a bell, with a moulding under it, and a sort of capping, with more mouldings above. The dividing bands are formed of annulets and fillets, and are often continued under windows, &c. as tablets. A richer capital, with leaves, is sometimes used, as at York and at Lincoln. The plain multangular pier, with a plain capital, of a few simple mouldings, and a plain sloped arch, is sometimes very puzzling, and it requires much discrimination to refer such piers to their proper date. In general, the capitals and bases will carry in their character sufficient marks to determine their date, except in the transition from Early English to Decorated. The *buttress* most commonly used in the Early English edifices either had its edges chamfered, or small shafts inserted at the exterior angles. It was often divided into two or more stages, and was finished generally with a triangular head, surmounted by a small cross or flower, which, in the later build-

ings of this style, assumed the form of a plain pinnacle, as at Westminster abbey. What is called the Flying Buttress arose at this period. Salisbury, Chichester, and Exeter, afford examples of the flying buttress. It is so called, because it is arched or detached, and has a suspended appearance. It possesses great lightness. When I first saw *Notre Dame de Paris*, the flying buttresses of that noble church brought Exeter cathedral strongly to my memory. The Early English cornice is sometimes rich in mouldings, and often with an upper slope, making the face of the parapet perpendicular to the wall below. There are cornices of this style still, resembling the Norman parapet, but they consist of several mouldings. The hollow moulding of the cornice is generally plain, seldom containing flowers or carvings, except the tooth ornament; but under the mouldings there is often a series of small arches resembling the corbel table. The dripstone of this style is various, sometimes of several mouldings. In some buildings the dripstone is *returned*, and runs as a tablet along the walls. We find bands of trefoils, &c. : in large buildings, a sort of canopy is used occasionally over some of the niches of this style, but it is not found over doors or windows. In buildings where they are found, they appear to be additions. The most important niches in Early English buildings are the sedilia and piscinæ in the southern wall of the chancel. Early English steeples are much more lofty than the Norman, and on the tower the architects of this period placed that beautiful addition, the spire.

Some of our finest spires are of this age. That of Chichester is clearly of this character, and Salisbury spire, though not erected till within the period of the Decorated Style, is yet in its composition completely of Early English character, though its ornaments are more advanced. In beauty of proportion it is unrivalled. There is a sentiment about the "heaven-y-pointing spire," which will always render it dear to a Christian. The humblest village spire possesses grace and beauty. Though I ought to except *one* spire that I see by your faces is rising to the mind's eye of each. I must confess that the spire you are thinking of is clumsy, and ill-proportioned in design, and that the unlucky inclination it has taken to one side, gives it an air of deformity, and makes it irresistibly ludicrous when seen from some points near at hand. Still even that unfortunate spire has a pretty effect, rising from the midst of trees, seen at the distance of a mile from the fields near the bridge. Chichester spire is certainly fine, but I cannot but consider it very inferior to that of Salisbury. Salisbury spire produces a singular effect on the mind ; there is a poetry about it, a harmony and perfection which seems unearthly ; it rises towards the clouds as if it longed to fly heavenwards, and lifts the soul of the beholder to the unseen world. The towers of this age are usually flanked by octagonal turrets, or square buttresses, and in most instances the details are particularly excellent. The tower of St. Mary's, Stamford, in Lincolnshire, and that erected over the north-west transept of Peter-

borough cathedral, are admirably designed. There is a beautiful bell turret in this style at Glastonbury : it has two arched openings, over which a trefoil-headed niche, inclosing a small figure, is very happily introduced, and the whole composition is characterized by much richness and simplicity. There is another at Shipton Olliffe, Gloucestershire. During the whole of this style the *Parapet*, in many places plain, in others ornamented, continued to be used. Perhaps some of the earliest battlement is that at the west end of Salisbury cathedral. There is a greater variety in the Early English *fronts*, than in those of any other style. The west front of Salisbury is the finest, but the transept ends of Salisbury, York, and Beverley, are very fine, and all different in composition. The ruins of Tynemouth priory, Valle Crucis, Byland, and Whitby abbeys, all exhibit the remains of excellent work. Of the smaller works, the east end of the Lady chapel, Salisbury, the extreme east end of Hereford cathedral ; and the north transept of Headon church, near Hull, deserve attention ; so does the west front of Lincoln. The old Norman front is encompassed by Early English, and a large feathered circle over the great door possesses singular beauty. The west front of Peterborough is quite different from all the rest. It is enriched with a profusion of the tooth ornament. This ornament, one of the principal characteristics of the style, is not easily described or drawn. It appears to be the regular progression from the Norman zigzag to the delicate four-leaved flowers, so common in decorated

English buildings. Like the zigzag, it is generally straight-sided, and not round, like the leaves of a flower, though, at a distance in front, it looks something like a small flower. It may be described as a succession of low square pyramids pierced and set on the edges of a hollow moulding. This enrichment is difficult to execute, but when well sculptured has an exquisite effect: in the late buildings of this date, the surfaces of the walls of the choir or chancel are often covered with diaper-work, a succession of squares inclosing four-leaved flowers, a most delicate and elegant decoration, admirably adapted for the pannels of an altar-screen.

Early English foliage may be distinguished by the leaves curling in a peculiarly free and graceful manner. Whenever we find crockets and finials, they are bold and plain; when richly carved, they belong to the two succeeding styles of Gothic architecture. At Beaulieu abbey, Hants, there is a curious and beautiful stone pulpit of this era.

Early English fonts are rarely to be met with, and are only to be distinguished from those of the later Anglo-Norman period by their characteristic mouldings and other ornaments. The roof of the nave of Salisbury cathedral presents the best specimen of Early English *Groined Roof*: it has cross springers, and the rib from pier to pier; but it has no rib running longitudinally or across at the point of the arches. The cloisters at Chester and Lichfield cathedral offer very fine specimens of Early English groining. There do not appear to be any Early English

wooden roofs which can clearly be distinguished to be such.

Early English *Porches* are in general larger than Norman ones. The north porch of Salisbury cathedral, and the south porch at Lincoln, are good specimens.

The general appearance of Early English building is magnificent and rich, rather from the number of the parts than from its details. In those buildings where very long windows are used, there is a grandeur arising from the height of the divisions: in smaller buildings there is much simplicity of appearance, and there is a remarkable evenness in the value of the workmanship. In the other styles we often find work which is evidently the copy, by an inferior hand, of fine workmanship elsewhere, but in Early English work all appears well designed and carefully executed. We have the advantage of possessing one large building of the Early English style, worked in its best manner, and in excellent preservation. This is Salisbury cathedral, and it gives a high idea of the great improvement of this style on the Anglo-Norman, magnificent yet simple, equally removed from rudeness and meretricious ornament; it forms a uniform whole, full of grace and harmony. The west front is ornamented, but by no means loaded with decoration, and the north side is perhaps equal to the side of any cathedral in England. The west front of Lincoln is fine, but the old Norman front is too visible, not to break it into parts. Peterborough and Ely have perhaps the most ornamented fronts of this

style. As interiors, after Salisbury, the transepts of York may be reckoned the best specimens. In the interior arrangement we find the triforium a very prominent feature; it is large in proportion to the work above and below it, and is generally the most ornamented part of the work. In small churches the triforium is generally omitted. The triforium is a sort of gallery over the aisles, or a range of arches, resting on the principal arcade, which stands on the ground. Above it we generally find another range with windows, called the clerestory. At Norwich we find the triforium of great height, and composed of arches and pillars nearly as high as those on which they stand. At Exeter, the triforium is very low, and the clerestory above of equally extraordinary height.

Early English staircases (except round ones in towers) are not common. There is one of rich character at Beverley Minster, leading from the north aisle of the choir to some adjacent building. There is another in the refectory (now a grammar-school) at Chester, leading up to a large niche or sort of pulpit for the reader. It is one of the monastic rules that some edifying book should be read aloud during meals. Nicholas Ferrar, one of the holiest members of our Church, introduced this rule into the monastic institution which he founded at Little Gidding, in Huntingdonshire.

Whilst speaking of this style, I must not forget to mention the beautiful crosses erected by king Edward I. to the memory of queen Eleanor. One at

Geddington, Northamptonshire, is plain; but those of Northampton and Waltham are peculiarly rich, and of elegant composition. There is enough ornament to give them a claim to be classed in the Decorated style; but still there is enough of Early English character to mark their date.

If the transition from Norman to Early English was gradual, the change of Early English into Decorated was still more so. We have several curious examples of this transition on a large scale. Westminster abbey, though carried on for a long time, was carefully continued in the original style, but the cloisters show gradation. Ely cathedral possesses a pure and perfect specimen of each of the three successive styles of Gothic architecture, pure as being free from all transition mixture, and perfect as to the design and execution of the detail. The Galilee and Presbytery were built when the Early English style was settled and perfected; the octagon, the three arches east of it, and the Lady chapel, when the Decorated English was in its zenith; and Bishop Alcock's chapel, when the Perpendicular style had reached the height of perfection.

Early English Churches of Sussex.

THE whole of *Chichester* cathedral, except the lower part of the walls of the nave, which are Norman, and the two additional naves, which are decorated, having been added early in Edward the Third's reign.

Bosham : an Early English church without much mixture; it has a tower and spire, nave and south aisle, and large chancel, which has double lancets at the sides, and five lancets on the east window.—*Eastbourne* : a large church, with a clerestory, a massive tower, and some insertions of late date.—*Boxgrove* : the remains of a large cross church, with a low tower; nave nearly destroyed, choir and transepts form the present church. It has bold flying buttresses and some decorated windows. The nave had Norman piers with pointed arches.—*Chiddingly* has a handsome tower and spire, partly Early English; church of later date, and poor composition.—*Clymping*, a very curious church, with good lancet windows. It has a Norman tower at the end of the south transept.—*Finden* : mostly Early English, with a Decorated east window.—*West Grinstead* : partly Early English, partly Decorated, and has a Perpendicular wooden porch.—*Heathfield* : spire most Early English, Decorated east window, and quatrefoils for clerestory windows.—*West Hoathly* : lofty spire, Early English nave, and Decorated chancel.—*St. Anne's* and *St. John's*, at *Lewes*, have Early English portions.—*Oving* church : Early English, with some Decorated and Perpendicular windows inserted.—*Rye* : large and curious cross church; part of the choir Early English, and fine lancet windows.—*New Shoreham* : transition character.—*Sompting* : very curious tower, cross church, mostly Early English, just clear of Norman. The tower is valuable, as it is clearly one of the early works described as long and short work : it links

with Whittingham in Northumberland, and Barton-on-the-Humber, but has curious parts different from either.—*Southease* : circular tower, mostly Early English.—*Southwick* has an Early English belfry story on a Norman tower.

Winchelsea is but the eastern portion of a very fine church, principally of Early English and Decorated character, with excellent details. On the south side are two monuments, three stalls, and a water-drain or piscina; and on the north-side, several monuments: all of the richest design and execution.—*South Bursted* : nave and two aisles, cylindrical and multangular piers, pointed arches of a double order, and lancet windows. The whole body has been badly rebuilt, and the spire is crooked. There is a piscina and something like the vestiges of sedilia.—*Felpham* : tower square, with some Perpendicular work; some Decorated windows, the rest Early English; piscina and credence, a very large old font, very early Norman, or perhaps Saxon. The old open oak sittings remain.—*Yapton* : nave and two aisles divided by a double arcade alternately round and octangular, with capitals in foliage of the style prevalent in Henry the Third's reign. At the west end is a low tower, covered with ivy, and very venerable and picturesque-looking, seen from the road. Chancel rebuilt and modernized. The church was ceiled in 1726. Gallery at west end erected in 1730. The additions and improvements of the last century are generally of very different character from those of "the dark ages." The font is of black granite, and certainly of great

antiquity.—*Pagham*: a very beautiful cross church, lately restored with great taste and liberality by the rector. The transepts resemble the chancel, with three lancet windows in each. The altar is of black marble, with a white cross inlaid in front. The sanctuary is paved with marble, and the double piscina is carefully preserved. There is some fine stained glass in the east window, and also in a small window opposite the entrance door, beneath which the font is placed. The subject is the Baptism of our Lord, and nothing can have a finer effect than the curious old Purbeck marble font, certainly a Saxon relic, surmounted by this appropriate and beautiful window. The pews in the nave have been removed, and open sittings substituted for them¹. In the vestry are two gigantic brass candlesticks, which we may hope will be one day placed on either side of the altar they are so admirably suited for.—*North Mundham*: probably built at the expense of the priory of Boxgrove, in the reign of Edward III.; two side aisles, pointed arches, and round pillars. There are some interesting tombs and inscriptions.—*Slindon*: consisting of a nave and two aisles. In the chancel under a niche is the figure of a man, carved in Irish oak, in the armour of Henry the Eighth's time, with his head

¹ As far as picturesque effect is concerned, the open seats at Pagham are an improvement on the old style of pewing; but the retention of a certain number of pews, prevents the worst evil of the old system, (viz. making worldly distinctions between rich and poor in the house of God,) from being removed by the partial adoption of open seats.

bare, and resting on his helmet.—*Eastergate* : chancel ancient ; two lancets on the south side, and a good Perpendicular window over the altar. Some stained glass in a window in the nave. Part of the well-finished wooden king-post roof remains ; the rest rude.—*Selsey*, the ancient bishop's see, removed to Chichester by Stigand, chaplain to William the First. No remains of the ancient cathedral. The present church is said to have been built by Bishop Reade in the latter part of the fourteenth century. Nave and two aisles. Oak roof in excellent preservation, and the ancient seats. Very ancient font, perhaps the very one from which St. Wilfrid administered the Sacrament of Baptism to our Saxon forefathers.—*Oving* (described before).—*Mertsham* : very small, one aisle with pointed arches, with chamfered edges, low cylindrical columns, with bases apparently ancient, lancet windows, a perpendicular piscina, and an early Norman font.—*Aldingbourne* : remains of lancets in the tower ; semi-circular arch leading into the south aisle, with perfect Early English mouldings, and the tooth ornament, which also occurs in the aisle, beautifully executed. Large old font.—Apple-drum, Barcombe, Barlavington, Barnham, Bepton, West Bletchington, Bodiham, Bolney, St. Botolph's, Bury, Chailey, Chiltington, Chithurst, Coates, Combes, Didling, Donnington, Fairlight, Farnhurst, Ferring, Fishbourn, Fletching, Goreing, Greetham, Hangleton, Hellingly, Hardham, Hove, Hollington, East Hoathly, Horsham, Hunston, Hurstmonceaux, West Itchenor, Icklesham, Iford, Keymer, Mid Lavant, Linchmere,

Ludgershall, Madehurst, North Stoke, Ovingdean, Paching, Peacemarsh, Pevensey, Playden, Pidinghoe, Plumpton, Portslade, Preston, Rogate, Rottingdean, Rusper, Ruslington, Sellham, Sidlesham, Selmerton, Stedham, South Stoke, West Stoke, Stoughton, Tangmere, Tarring Neville, West Tarring, Teswick, West Thorney, Tortington, Udimere, Westfield, Washington, Westmerton, Wisborough Green, West Withing, Wivelsfield, are all Early English churches. I ought to include Netley Abbey among the Early English remains.

LECTURE V.

The Decorated Style,

1307—1377.

THIS style prevailed little more than seventy years, and is peculiar to the reigns of our second and third Edwards. It is very rich and beautiful, without being overloaded with ornament, and forms, as it were, a link that connects the simple and severe architecture of Early English fabrics with that florid mode of building which was adopted in the fifteenth century. The equilateral arch was most commonly adopted at this period, and it is of very graceful proportions. The doors and porches very much resemble those of the preceding style, the difference mainly consisting in the peculiar form of the mouldings and their enrichments: the ornament, resembling a ball within the leaves of a flower, is often inserted in the hollows, with considerable intervals between, and has an excellent effect. Lichfield cathedral and the Norwich school-house have very beautiful examples of doors, covered with iron scroll-work. The shafts,

instead of standing free, are generally parts of the sweep of the mouldings, and instead of being cut and set up lengthways, all the mouldings and shafts are cut on the arch-stone, thus combining great strength with all the appearance of lightness. The capitals of these shafts differ from the Early English, in being formed of a woven foliage, and not of upright leaves ; this in small shafts has an apparent neck, but in larger ones often appears like a ball of open foliage. There are also plain capitals.—Exeter cathedral and Norwich cloisters afford fine specimens. The doors in general are not so deeply recessed as the Norman and Early English, yet in many large buildings they are very deep. The west doors of York are of the richest execution and of considerable depth. To the open work bands of the last style, succeeds an ornament equally beautiful, and less fragile, viz. the flowered moulding ; and the tooth ornament is exchanged for an ornament almost as peculiar to the Decorated style, as its predecessor is to the Early English. This is a small round bud of three or four leaves, which open just enough to show a ball in the centre ; this is generally placed in a hollow moulding, and has a beautiful effect. A four-leaved flower also, in a hollow moulding, is used in some buildings, in great profusion. Sometimes heads and figures are introduced in these mouldings. The doors have various canopies. The dripstone is generally supported by a corbel, which is commonly a head. The common canopy is a triangle : the space between it and the dripstone is filled with tracery, and the exterior

ornamented with crockets, and crowned with a finial. The second canopy is the ogee, which runs about half-way up the dripstone, and then is turned the contrary way, and is finished in a straight line running up into a finial. This has much tracery, and is crocketed. An arch, doubly foliated, running over the door, is sometimes used as a canopy, but is not common. In small churches we often find doors nearly plain. In some doors of this style, a series of niches with statues is carried up, like a hollow moulding; and in others doubly foliated tracery, standing free from one of the outer mouldings, gives great richness. The south door of Lincoln, and a door in the cloisters of Norwich, are fine specimens. The clearest marks of the Decorated style are to be found in the windows. They are usually large and wide, divided into several lights by mullions; but the horizontal bar, or *transom*, was not often introduced in ecclesiastical buildings previous to the Perpendicular style, excepting in spire-lights, of which there is an example at Witney, Oxon, as early as the middle of the thirteenth century. The tracery of Decorated work is of extreme beauty, and is either composed of circles and other geometrical figures, or of a flowing pattern, which is usual in the later examples. The great east window of Carlisle cathedral is the finest specimen in the kingdom. The great window you have all seen in the south transept of Chichester cathedral is Decorated, and possesses great beauty, though it is not equal to the window of the same date at Merton college. In small churches

windows of two or three lights are common, but in larger edifices we find four or five lights for the aisles and clerestory windows, five or six for transepts and the end of aisles, and in the east and west windows seven, eight, and even nine lights are used. The west window of York contains eight lights, as does the east window of Lincoln: the west window of Exeter, and the splendid east window of Carlisle, have nine. There are two kinds of tracery, *geometrical*, containing figures, such as circles, trefoils, &c. touching only at points, and *flowing*, where the mouldings flow into patterns of great delicacy and intricacy. The windows at Exeter, and those of the nave at York, are specimens of the geometrical. York Minster, Beverley Minster, Newark church, and many other northern as well as some southern churches, contain beautiful specimens of the flowing style. There is a beautiful modern window at St. Peter's church, Brighton, with flowing tracery; indeed, the greater part of that fine church offers much consolation to the eye of a lover of architecture accustomed to mourn over the unchurch-like and generally unsightly buildings which usually disfigure our great towns under the name of modern churches. Certainly we can name some bright exceptions, and a better taste is fast springing up among us, and I hope we may add, a better spirit and greater willingness to offer of the *best* to Him who gave us all. But to return: a new disposition of shafts marks the Decorated style in large buildings. They are arranged diagonally, or diamond-wise, often containing as many

shafts as will stand close to each other at the capital, and only a fillet or small hollow between them. The shaft, which runs up to support the roof, often springs from a rich corbel between the outer architrave mouldings of the arches. Exeter and Ely are fine examples. There are other piers, as that rich one at York, where the centre shaft is larger than those on each side, and the three all run through to the spring of the roof. In small country churches the flat-faced multangular pier was used. Buttresses are various, all more or less worked in stages, and the set-offs ornamented. Of rich buttresses examples may be found in the west front of York Minster, and also in the ruins of Howden church, Yorkshire, and the priory at Walsingham, Norfolk. This last is very late, and it seems doubtful whether it might not be classed as Perpendicular. The equilateral arch is not so distinguishing a mark of the Decorated style, as the arches of the two preceding styles are of theirs. At Ely a drop arch is used. The distinction between the multiplied Early English mouldings and the bold Decorated ones, may be well observed at Chester, where the arch between the choir and Lady chapel is very good Early English, and the arches of the nave are good Decorated work; and these two also show the difference of character of the two kinds of pier. Decorated niches form one great beauty of the style. They are either pannelled, having the fronts of canopies even with the face of the wall or buttress they are set to, or they have projecting canopies. These are of various shapes;

some like several triangular canopies joined at the edges, and some with ogee heads. There were also in the latter part of this style some instances of the niche, with a flat-headed canopy, which became so common in the next style. The chancel stalls of this style are often very rich. The most remarkable distinction between the Decorated style and the florid Perpendicular is, that in the former, ornament is used as an accessory ; in the latter, it forms part of the composition of the building. Though ornament is often profusely used in the earlier style (as its very name of "Decorated" shows), yet these ornaments are like Grecian enrichments, which may be left out without destroying the grand design of the building. In the later style the ornaments are more generally a minute division of parts of the building, as pannels, buttresses, &c. than the mere external ornament of sculpture. In some of the more magnificent Decorated works, a variety of flowered carvings is used all over, and yet the building does not look overloaded, while some of the late Perpendicular buildings, having much less flowered carvings, look burdened with ornament, from the fatiguing recurrence of minute parts, which prevent the comprehension of the general design. But this I shall explain more fully when I define the next style.

I have already described the ornaments peculiar to the Decorated style. It is seldom safe to judge of date solely by the character of the ornamental carvings, yet in many instances there will be very clear distinctions. It is difficult to describe in words the

different characters of Early English, and Decorated foliage, yet any one who attentively examines a few examples of each style, will be seldom mistaken afterwards, unless in buildings so completely transitional as to have almost every mark of both styles. The Early English foliage is bold and regular in form; the Decorated leaves have a crumpled appearance more resembling nature. In the cathedrals of York and Ely, the student may find excellent examples of each style, but for the present moment I must refer you to the plate.

At the commencement of this style, several fine spires were added to towers then existing, and in after-times many very fine towers and spires were erected. Grantham, Newark, and several other Lincolnshire spires are very fine. These are generally flanked with buttresses, and crowned with fine pinnacles. Newark spire deserves particular attention. The lower parts are Early English, but it is the upper story of the tower and spire which are its chief beauties. There are many small towers and spires which appear to be Decorated; but there are so many of them altered, and with appearances so much like the next style, that they require more than common examination before they are pronounced absolutely Decorated; and Mr. Rickman says, he has not been able to find any rich, ornamented tower of large size remaining, that is a pure Decorated building. The west towers of York Minster come the nearest to purity, though the tracery of the belfry windows and the battlements are decidedly Perpendicular.

A parapet continues frequently to be used in the Decorated style, but it is often pierced in various shapes, of which quatrefoils, in circles, or without that inclosure, are very common: but another, less common, possesses great beauty; this is a waved line, the spaces of which are trefoiled. It is well executed at the church of St. Mary Magdalene, at Oxford. There are very few Decorated porches remaining, but under this head I must notice three beautiful gates, which are in some degree assimilated to porches. These are, the gates of the abbey at Bury St. Edmund's, of Thornton abbey, Lincolnshire; and of St. Augustine's monastery, Canterbury. They have all rich and beautifully ornamented gateways, with rooms over them, and their fronts ornamented with niches, windows, &c. The general appearance of Decorated buildings is at once simple and magnificent; simple from the small number of parts, and magnificent from the size of the windows, the easy flow of the lines of tracery, and the elegance of its ornament. In the interior of large buildings we find great breadth, and an enlargement of the clerestory windows, with a corresponding diminution of the triforium, which is now rather a part of the clerestory opening than a distinct member of the division. The roofing, from the increased richness of the groining, becomes an object of attention. The Decorated groined roof is an increase on the last style in the number of ribs; those of the simplest kind consisted of the longitudinal and crossing rib, at the point of the arches, with the cross-springers and pier rib, and

an intermediate rib between them and the wall arch. These ribs, increased in number, and adorned with small ribs, forming, by their intersection, stars and other figures, give a variety to the groining almost equal to the tracery of windows. The roof over York Minster is admirably designed, and has an appearance of grandeur and simplicity, on account of the shafts from which the moulded ribs radiate, ascending direct from the floor without any horizontal interruption. There remain a few roofs, which appear to be of Decorated character, that are open to the roof framing, and have a sort of pannelled work in ogee quatrefoils in timber, between the principals, which have arched ornamental work. Of this kind is the roof of Eltham palace. The east fronts of Decorated buildings consist so often of one large window for the chancel or choir, and two smaller ones for the aisles, if there be any, that little need be said of their composition, as its variation depends on the variety of buttresses, &c. used as finishings. The east ends of Lincoln and Carlisle cathedrals are examples. The east end of Lichfield cathedral is a semi-hexagon, with very fine long windows of rich tracery. This is late in the style, and seems to have been much repaired at a still later period. The west front of York has been called the finest in England. The three doors are splendid specimens of Decorated doors. The east end of Trinity church, Hull, deserves attention; the windows are very fine, but the centre one has a trace of Perpendicular work in it. Though we have not the advantage of possessing any one

large building of this style in its pure state, like Salisbury cathedral, which offers so perfect a specimen of the Early English style, yet we have the advantage of four beautiful models in the highest preservation. These are at Lincoln, Exeter, York, and Ely, and, though differently worked, are all of excellent execution. Of these, Exeter and York are far the largest, and York, from the grandeur and simplicity of the design, is certainly the finest. Ornament is lavished on it, yet there is a simplicity that charms. Lincoln is assimilated to the Early English work about it, and Ely has, from the same necessity of considering former work, a larger triforium than common; though not so bold in its composition as the nave of York, the work at Ely is valuable for the beauty and delicacy of its details. Among the many smaller churches, the church of the Holy Trinity, at Hull, deserves peculiar notice, from its Decorated parts being of a character which could be well imitated in modern work, from the great height of the piers, and the smallness of their size. The remains of Melrose are very rich, and, though in ruins, its parts are clearly distinguishable. In imitations of this style, great care is required to prevent its running into the next, which, from its straight perpendicular and horizontal lines, is so much more easily worked. There are many good fonts of this style remaining, though they are less numerous than Norman and Perpendicular fonts. At Luton, Bedfordshire, there is a beautiful baptistery. As an example of transition from this style to the next, the choir of York may be cited. The

piers and arches retain the same form as in the Decorated work in the nave ; but the windows, the screens, and above all, the east end, are clearly Perpendicular. In the stained glass of this period, the openings of the windows were generally occupied by one figure only, an effigy of the patron saint or benefactor. Heraldry had made great advances, and the laws by which heraldic colours are contrasted, invariably produce a full and perfect effect on stained glass ¹.

List of Decorated Churches in Sussex.

Chichester cathedral contains a splendid Decorated window in the south transept. The windows of the side chapels of the nave, added in the time of Edward III., are of early Decorated work, but very plain examples of the style.—*Boxgrove* has some Decorated windows.—*St. Nicholas, Brighton*, has some Decorated parts.—*Etchingham* has Decorated work in the tower.—*Finden* : Decorated east window.—*Firle* : good Decorated windows, but some later, with modern insertions.—*West Grinstead* : partly Decorated.—*Heathfield* : Decorated east window, and quatrefoils for

¹ Many persons object to armorial bearings, on the ground that they are of a worldly character ; but as long as they are kept in a subordinate place, I do not see any force in the objection. Even when they are made to usurp the places originally assigned to saints and martyrs, they are far less shocking to many minds, than the general custom of placing the Royal arms where the image of our blessed Redeemer once stood.

clerestory windows.—*West Hoathley*: Decorated chancel.—*Kingston*: small plain church of good Decorated character, with some handsome doors and windows.—*Oving*: Decorated windows inserted.—*Sompting*: remains of a side chapel of the Decorated style.—*Waltham*: windows with trefoiled heads; but they may be insertions.—*Winchelsea*: parts of early Decorated character.

The churches in the following list have an admixture of Decorated portions, with the Early English; sometimes merely one or two windows, sometimes with a little Perpendicular work:—

Arlington, Ashurst, Beckley, Bodingham, Bignor, Broadwater, East Bletchington, Burwash, Buxted, Catsfield, Cocking, Compton, Denton, Ditchling, Earnley, Eartham, Eastergate, Ewhurst, Felpham, Fittleworth, Frampfield, Frant, Graffham, Hartfield, Harting, Horsted Keynes, Ifield, Merston, Newick, Northiam, Patcham, Salehurst, Stopham, Street, Sutton, Wadhurst, Waldron, Woodmancoat.

The following churches are of Decorated character, some of them with but little admixture:—

Ardingley, Ashburnham, Berwick, Chalvington, Ford, Isfield, North Chapel, Nuthurst, Petworth, Seaford, Slaugham, Tillington, Trotton, Cold Waltham, Wiston. The churches of Alfriston, Ashington, Crawley, Heyshot, Lindfield, Poynings, and Rype, have an admixture of the Decorated and Perpendicular styles.

The ruins of *Mayfield Palace*, once the seat of the Archbishops of Canterbury, afford fine specimens of domestic Decorated work. The entrance-gate and some other portions of *Battle Abbey* are of Decorated character, with excellent details.

Decorated Churches of Hants.

Winchester Cathedral : there is not much Decorated work ; the old screen at the back of the space behind the altar-screen is excellent Decorated work.—The *Hospital of St. Cross* : west end early Decorated.—*Romsey* : windows at the east end, evidently inserted, very fine ones, with early Decorated tracery.—*Compton*.—*Soberton*.

LECTURE VI.

The Perpendicular Style,

1377—1546.

“ Full many a bard hath sung the solemn gloom
Of the long Gothic aisle and stone-ribb'd roof,
O'er-canopying shrine and gorgeous tomb,
Carved screen, and altar glimmering far aloof,
And blending with the shade—a matchless proof
Of high devotion, which hath now waxed cold.”

WALTER SCO

THE Perpendicular Gothic is a style almost peculiar to this country, and in its earlier specimens possesses much of the richness and elegant simplicity of the preceding period; but in the later examples a display of intricate and minute ornaments was carried to such an excess, as eventually to be destructive of all the solemn character and beauty of Perpendicular Architecture. The Perpendicular style prevailed about one hundred and sixty-nine years, beginning in the reign of Richard II. and continuing till the reign

Henry VIII. It is true there are examples of it, used as additions and repairs as late as 1630 or 1640, but the style is then much debased. Few if any whole buildings were executed in this style later than Henry VIIIth's time. The four-centred Tudor arch is almost invariably used in the later structures of this era, but its appearance is inferior to that of the simple pointed form, which was often adopted in the earlier edifices. The massive round Anglo-Norman pier, lessened in size and extended in length, with shafts set round it, became the Early English pier; the shafts were multiplied, and set into the face of the pier, which became, in its place, lozenge, and formed the Decorated pier. We now find the pier altering in shape again, becoming much thinner between the arches, and larger from the nave to the aisle. This is managed by having those shafts, which run to the roof to support the springings of the groins, added in front, and not forming a part of the mouldings of the arch, but having a bold hollow between them. This is very apparent at King's College Chapel, Cambridge, St. George's, Windsor, and Henry VIIth's Chapel, the three great models of the enriched Perpendicular style; but it is observable in a less degree in many other buildings. In small churches, the pier mentioned in the last style is much used; but many small churches have humble imitations of the magnificent arrangement of shafts and mouldings just mentioned. There are still some plain octagonal, &c. piers in small churches which may belong to this age. The great distinction of Perpen-

dicular doors is the almost constant square head over the arch, which is surrounded by the outer moulding of the architrave, and the spandrel filled with some ornament; and over all a dripstone is generally placed. This ornamented spandrel in a square head occurs in the porch to Westminster Hall, one of the earliest Perpendicular buildings, and is continued to the latest period of good execution, and in a rough way much later. In large very rich doors, this square head includes a canopy, and sometimes niches are added, as at King's College, Cambridge.

The shafts used in these doors are small, and have mostly plain capitals. But there are still, in the early part of the style, some flowered capitals. The mouldings of the capitals often contain (more particularly in the later dates of the style) a member which is precisely the cyma-recta of Grecian work, which is a compound moulding, having the hollow uppermost and projecting. The architraves of these doors have generally one or more large hollows, sometimes filled with statuary niches, but more plain: this large hollow, in the architraves of both doors and windows, is one of the best marks of this style.

Perpendicular windows are easily distinguished by their mullions running in perpendicular lines, and the transoms which are now general. The varieties of the last style were in the disposition of the principal lines of the tracery: in this they are rather in the disposition of the minute parts. A window of four or more lights is generally divided into two or three parts, by strong mullions running quite up, and the

portion of arch between them doubled from the centre of the side division. The heads of windows, instead of being filled with flowing ramifications, have slender mullions running from the heads of the lights, between each principal mullion, and these have small transoms, till the window is divided into a series of small pannels, and the heads, being arched, are trefoiled or cinquefoiled. In the later windows of this style, the transoms are often ornamented with small battlements, and sometimes with flowers, which, when well executed, have a very fine effect.

It is difficult to particularize among the immense number of Perpendicular windows, for half the windows in English edifices are of this style. I may, however, mention St. George's, Windsor, for four lights, and the clerestory windows of Henry VIIth's Chapel for five, as among the best executed. For a large window, the east window of York has no equal, and, by taking its parts, a window of any size may be formed.

It is necessary to mention a window which may be mistaken for a Decorated window. This is one of three lights, used in many country churches; the mullions simply cross each other, and are cinquefoiled in the heads and quatrefoiled in the three upper spaces. To distinguish this from a Decorated window, it will generally be necessary to examine its arch, its mullion mouldings, and its dripstone, as well as its being (as it often is) accompanied by a clearly Perpendicular window at the end, or connected with it so as to be evidently of that time. Its

arch is very often four-centred, which at once decides its date ; its mullion mouldings are often small, and very delicately worked ; its dripstone in many instances has some clear mark ; and when the Decorated tracery is become familiar, it will be distinguished from it by its being a mere foliation of a space, and not a flowing quatrefoil with the mouldings carried round it. Large circular windows do not appear to have been in use in this style ; but the tracery of the circles in the transepts of Westminster Abbey appear to have been renewed during this period. In Henry VIIth's Chapel, a window is used in the aisles which seems to have led the way to that wretched substitute for fine tracery, the square-headed windows of Queen Elizabeth's and King James Ist's time. When canopies are used, which is not so often as in the last style, they are generally of the ogee character, beautifully crocketed.

Perpendicular English arches offer, as I said before, great variety. But the four-centred—also called the Depressed, Henry VIIth's, and the Tudor arch—is the one most frequently used in large buildings. The triforium disappears, and its place is supplied by pannels, as at St. George's, Windsor, or statuary niches, as in Henry VIIth's Chapel, or it is left without substitute, as at Bath, Manchester old church, &c. The buttresses differ very little from those of the preceding style, and are generally crowned with pinnacles ; the flying buttresses are often pierced with rich and elaborate tracery. Perpendicular

porches are very frequently of two stories ; and generally those attached to large churches are elaborately ornamented with pannelling, rich canopied niches, armorial bearings, and other sculptured decorations. The Perpendicular groined roof was often of a very complicated design, the ribs being disposed in a variety of ways, and generally adorned with richly carved *bosses*. The roof with *fan tracery* is a roof peculiar to the Perpendicular style. It is the most delicate description of roof, and displays the most elaborate workmanship. One glance at the plate will say more than a laboured description, and will show immediately the propriety of the name—the *fan tracery* being so very striking. The earliest and most elegant specimen is that of the Cloisters at Gloucester. Next in merit are King's College, Cambridge, Henry VIIth's Chapel, and the Abbey Church at Bath : to these I may add the aisles of St. George's Chapel, and the eastern addition at Peterborough. To some of these roofs are attached pendants, which in Henry VIIth's Chapel and the Divinity School, Oxford, come down as low as the springing line of the fans. These pendants are beautiful, and have an exquisite effect for refectories, halls, and other buildings of a domestic character ; but there is a something light and festive about them which renders them less suitable for churches. The common timber church roof of this style is simple and rich, and not difficult of construction ; its design consists of a number of square compartments, which are formed by a moulded rib above each pier,

being crossed by another in the centre of the nave. These spaces are again subdivided. At each intersection a flower, shield, or other ornament, was usually placed; and at this period the ceiling was frequently painted blue, studded with gilt stars, to represent the firmament. In Suffolk and the adjoining counties, the churches generally have open wooden roofs, of extreme beauty, and of a character perfectly distinct from the ordinary roofs over halls, refectories, and other domestic buildings.

Of Perpendicular English steeples we possess specimens of almost every description, from the plain short tower of a country church, to the elaborate and gorgeous towers of Gloucester and Wrexham. There are various fine spires of this style, but their age may be generally known by their ornaments, or the towers supporting them. Almost every conceivable variation of buttress, battlement, and pinnacle, is used; and the appearance of many of the towers combines, in a very eminent degree, extraordinary richness of execution and grandeur of design.

Few counties in England are without some good examples. Besides Gloucester and Wrexham, I may mention Boston in Lincolnshire; All Saints in Derby, St. Mary's, Taunton, Huish, near Langport, St. George's, Doncaster, are celebrated; and the plain but excellently proportioned tower of Magdalen College, Oxford, deserves attention. Among the smaller churches there are many towers of great beauty, but few exceed Gresford, between Chester and Wrexham; indeed, the whole of this church, both exterior

and interior, is worth attentive examination. To notice all the magnificent towers of this style would be impossible ; but the cathedrals of Canterbury and York must not be omitted. At Canterbury, the central tower, which has octagonal turrets at the corners, is a very fine one, and the south-west tower is little inferior. At York, the centre tower is a most magnificent lantern.

The surfaces of the buildings erected at this period are generally more or less covered with panneling ; and the ornaments most usually introduced are—the rose and portcullis of Henry VII., the Tudor flower, and angels, with expanded wings, holding shields, which are often charged with armorial bearings, or with symbols of a religious and mystical character. Some of the screens, monuments, and chantry chapels, are so overloaded with elaborate and minute enrichments, that the skill and perseverance of the sculptor hardly excite our admiration ; and we forcibly perceive the truth of the remark of Forsyth, “that mere difficulty surmounted never gives pleasure but to the artist himself ; for in the fine arts we never consider the labour bestowed, we consider only the excellence produced.”

In many Perpendicular buildings the ornament takes the foremost place, instead of being merely subordinate to the general design ; and this being contrary to order and propriety, displeases instead of charming. The interior of King's College, Cambridge, is all pannel except the floor ; for the doors and windows are nothing but pierced pannels, in-

cluded in the general design, and the very roof is a series of them of different shapes. Another peculiar ornament of this style is the angel cornice used at Windsor, and in Henry VIIIth's Chapel; but though according with the character of those buildings, it is by no means fit for general use. These angels are used as supporters of shields and as corbels to support roof-beams, &c. Plain as the Abbey Church at Bath is in its general execution, it has a variety of angels as corbels for different purposes. Flowers of various kinds continue to ornament cornices, and crotchets were variously formed towards the end of the style; those of pinnacles were often very much projected, which has a disagreeable effect. There are many of these pinnacles at Oxford, worked in the decline of the style. The cornice in large buildings is often composed of several small mouldings, and ornamented occasionally with grotesque animals. Of this there are curious examples at Gresford and Mold, Flintshire, where we find a complete chace of cats, rats, mice, dogs, and a variety of imaginary figures, amongst which various grotesque monkeys are very conspicuous. The origin of the grotesque ornaments with which Gothic architecture abounds has never been fully explained. Horace Walpole accounts for it, in his usual positive tone, by speaking slightly of the Middle Ages. He says, "It may be a satisfaction to antiquarians to know who first invented those grotesque monsters and burlesque faces, with which the spouts and gutters of ancient buildings are decorated. It was one Marchion, of

Arezzo, architect to Pope Innocent III. (1198—1216.) Indeed I speak now critically: Marchion used those grinning animals only to support columns; but in so fantastic an age they were sure of being copied, and soon arrived at the top." I have lately met with a very poetic and beautiful idea respecting the symbolical meaning of the grotesque monsters on the corbel-table and cornice, which has quite reconciled me to the sight of them, but I do not feel *sure* that there is not more fancy than truth in it. It is, that they are intended to represent evil spirits tormented by the sound of sacred music.

Perpendicular English niches are very numerous, as among them we must include nearly all the stall, tabernacle, and screen-work in the English churches; for there appears little wood-work of an older date, and it is probable that much screen-work was defaced at the Reformation, but restored in Queen Mary's time, and not again destroyed.

The remains of oak screen-work and tracery are much greater than would be conceived possible, considering the varied destructions of the Reformation and Rebellion. Most of our cathedrals, and very many smaller churches, contain tabernacle and screen-work in excellent condition, and of beautiful execution. The art of carving in wood was practised at a time when all idea of executing good English work in stone seems to have been lost. There is some excellent screen-work at Huyton, Lancashire, in which 1663 is cut in a manner which proves that it must have been done at the time the

work was carved. Many niches are simple recesses, with rich ogee canopies, and others have overhanging square-headed canopies, with many minute buttresses and pinnacles crowned with battlements, or, in the later part of the style, with the Tudor-flower, an ornament often profusely strewed over the roofs, &c. of late rich buildings. Of these niches the best specimens are those in Henry VIIIth's chapel, between the arches and clerestory windows. Of the plain recesses with ogee canopies, there are some specimens at Windsor. The finest Perpendicular west front is that of Beverley Minster. What the west front of York is to the Decorated style, that of Beverley is to the Perpendicular, with this addition, that in the latter one style only is seen—all is harmonious. The west fronts of Winchester, Gloucester, Chester, Bath, and Windsor, are all of this style. At Bath there is a curious representation of Jacob's dream, the ladders forming buttresses, and angels filling the space about the great window. Of small churches, St. George's, Doncaster, and Trinity, Hull, have good west fronts; and the east ends of Louth church, Lincolnshire, and Warwick church, as well as its companion, the Beauchamp chapel, are fine examples.

Of Perpendicular porches there are so many, that it is no easy matter to choose examples. That attached to the south-west tower of Canterbury Cathedral, which is covered with niches, the south porch at Gloucester, and the third north porch at Beverley, are perhaps the finest examples. The last, as a

pannelled front, is unequalled. Of small porches, that of King's College chapel, Cambridge, is one of the finest. The monumental chapels of this style are peculiarly deserving attention, and often of the most elaborate workmanship. The one at Boxgrove, erected by Lord La War in 1532, is of course late Perpendicular. In the choir at Arundel are several monuments, one very rich of late Perpendicular.

Perpendicular fonts are very numerous, and of all sorts of workmanship, from the roughest description to the most elaborate; but they are more generally rich than plain. At this period the wooden covers were often very splendid and elaborate compositions; sometimes of tabernacle-work, sometimes representing a pelican, often painted and gilt.

And now I close my descriptions of the four styles of English Ecclesiastical Architecture, hoping I have enabled you to form some idea, on entering a church, of the period in which it was built. As you seem so much interested in the subject, I intend adding a few more lectures on Stained Glass, Ecclesiastical Furniture, &c. When we meet next, I shall speak of the two most important points of interior decoration (if indeed such a term as decoration can be used for what is *indispensable*), viz. Fonts and Altars.

List of Perpendicular Churches in Sussex.

Chichester cathedral: the Cloisters.

Arundel: a very beautiful cross church, built

1380. It is exquisitely proportioned, but remarkably plain. The nave and transepts only are used for divine service, and the chancel was for many years shut up, and left to decay. It is exceedingly beautiful, and adorned with several splendid monuments to the memory of members of the noble family of Arundel, ancestors of the present duke of Norfolk. The choir is at present undergoing repair, which every lover of Gothic architecture must rejoice at. The windows are decidedly Perpendicular. If it were not for that, the first glance gives the idea of an Early English Church. There is an exquisitely beautiful stone pulpit, which it makes one's heart ache to see fitted up as a pew, and a tall ugly wooden one, with reading pew and clerk's desk, erected under the tower. This and the pews of course injure the harmony of the whole, and do as much as any thing can do towards concealing the exquisite proportions of the nave. The cutting off the choir, placing the communion-table in the south transept (the old stone altar remaining in the ruined choir), is of course a most serious defect, and it is much to be wished that this beautiful church, one of the most perfect in Sussex, could be restored in perfectly good taste. Among the monuments in the chancel are, a large sculptured table-tomb in the centre, (of alabaster, formerly painted and gilt,) of Thomas, Earl of Arundel, son of the founder, and Beatrix his wife; an open bier, with an emaciated figure in a shroud below; the head supported by two angels, and a large and lofty sacellum, very similar to the one at

Boxgrove. By the way, I did not observe that Lord La War's chapel is now fitted up as a pew, with windows let in, &c.—as melancholy a sight as the pulpit at Arundel. There is a good Perpendicular font, removed a few years ago from the porch to the altar: it is to be hoped it will soon be moved back again.—*Battle*: the south aisle is Perpendicular.—*Etchingham*: some parts Perpendicular.—*Lewes*: St. Thomas à Becket and St. Michael's, portions of Perpendicular; All Saints tower.—*Oving*: some windows inserted.—*Rye*: east window.

East Angmering, Billingham, West Bourne, Brede, Brightling, St. Andrew's (Chichester), St. Peter-the-Great (ditto), Crowhurst, Cuckfield, Darlington, Gestling, Hailsham, Henfield, Hooe, Mayfield, North Mundham, Ore, Parham, Penhurst, Poleing, Pyecombe, Ringmer, Singleton, Ticehurst, Uckfield, Wiggenhall, Westham, Wytham,—all Perpendicular, but none of them very large or fine examples.

Chichester Cross is the richest market cross in England; it is Late Perpendicular. The following churches ought rather to have been mentioned under the head of Early English, but they have Perpendicular insertions and additions: Albourne, Bexhill, Chidham, Folkington, Edburton, West Hampnett, Little Hampton, Hanney, Houghton, Kirdford, Laughton, East Lavant, Littlington, Maresfield, Pulborough, Rachton, Rodmill, Rotherfield, Sedlescomb, Selsey, Sullington, Thakeham, Walberton, Willingdon.

LECTURE VII.

Fonts and Altars.

“ There dwells in this deep fount
Anointing, souls to lave,
And from beneath this holy mount
Goes forth the healing wave.

“ Here Christ, of His own blood,
Himself the chalice gives,
And feeds His own with angels’ food,
On which the spirit lives.”

HYMN AT THE CONSECRATION OF A CHURCH.
(*Parisian Breviary.*)

THE first object which should arrest our attention as we enter a church is the Font. It is (or rather ought to be) invariably placed at the west end, near the entrance, to symbolize the great truth, that holy Baptism, of which the font is the instrument, is the sacrament of admission into the Christian church. Before Christianity was established in the land, Baptism was administered in fountains and rivers ; but afterwards baptisteries were provided and consecrated,

for the sake of order and reverence, and were, with reference to the fountains, called "fonts." Great varieties of form and arrangement are found in fonts. The earlier ecclesiastics of this kingdom held holy Baptism to be a high mystery and privilege, and therefore lavished on the font the greatest possible care and art. There is no part of the church, or its furniture, which has been so often preserved through all the changes which have taken place in the surrounding buildings, as the font. Hence we have more Norman fonts than Norman churches; and it is probable that several fonts, now existing in buildings of comparatively recent date, are among the very oldest relics of ancient Ecclesiastical Architecture. Of this our own neighbourhood offers us many striking examples: Pagham, Felpham, Yapton, Selsey, Mertsham, all Early English churches, have fonts of great antiquity. They are of the very earliest Norman period, if not Saxon. Indeed, I can never see the rude fonts at Felpham, Pagham, and Selsey, without a feeling of reverence, almost amounting to awe, from a lurking belief that from those very fonts St. Wilfred himself administered the life-giving waters of Baptism to our Saxon forefathers. The fonts at Selsey and Pagham resemble each other closely: a square block of marble with circular aperture, now raised on a large shaft, surrounded by four smaller ones, brought from the monastic ruins.

I cannot help remarking the good taste and right feeling shown in placing the old font at Pagham in so striking and beautiful a situation. It stands just

under a lancet window, which is filled with stained glass, representing the Baptism of our Lord. There is much quaint beauty in the design of that little window. The font at Felpham is square, with rude arches in low relief, and is raised on a cylindrical column; the lowest step is let into the ground. All the ancient fonts are large enough to immerse a child, and as immersion is the rule of our church, (though by means of a sort of dispensation or indulgence, we seldom comply with the rule,) it is highly improper to substitute a small basin or porringer for a large font. The people at large seem scarcely to have an idea that immersion is still ordered by the Rubric, unless the child is delicate. You will not soon forget the clerk, who, when showing us one of the churches in this neighbourhood, informed us that the reason the font was so large was that it was very ancient, and that "it was *supposed* that in old times they used to dip the children." There are fonts much ruder than those I have mentioned. The fonts at Little Maplestead and Heron Gate, Essex, are little more than large stones, scarcely reduced to any shape, except near the top, and then hollowed to contain the water. We observed a very rude font of this kind, raised on shafts of more modern date, at Steyning.

The first well-defined form the font assumes is a circular tub-shaped vessel, with little grace of form, except that which arises from the base being somewhat smaller than the rim. Some of these fonts may be Saxon, many of them are cer-

tainly Norman ; and when adorned with a series of arches and pillars in relief, and elevated on a step, such a font is not unworthy of the west end of an Anglo-Norman church. Somewhat later came the square stone, hollowed in the centre, and supported by a single massive column, as at Felpham, or on one central and four smaller columns, as at Pagham. This arrangement obviously affords room for decorating the sides with symbolical figures, and we find the Norman sculptures soon adorning the fonts profusely. At East Meon church, Hants, there is a curious font, on which is described the Fall of man, the part of Scripture history best adapted to the entrance of the church, and admirably placed on the font in which is washed away the stain which thence descends upon all the children of Adam. The font of Winchester cathedral is very like that of East Meon, but the design of the sculpture is more obscure. The font of Burnham Deepdale, in Norfolk, represents the labours of the husbandman, probably with reference to the Lord's vineyard. At St. Nicholas church, Brighton, there is a very curious font, which some persons have imagined to be a trick upon antiquaries, i. e. an imitation of an early Norman font, carved in modern times. The clearness and freshness of the sculpture is wonderful : the figures are grotesque and ludicrous, yet there is spirit and expression in some of them. One side represents the sacrament of the Lord's Supper ; our Saviour is in the act of blessing the bread, and the apostles lift up their hands and eyes in utter amaze-

ment at the miraculous change. If this font be really ancient, then there is nothing irreverent about it, as the figures carved by a rude people would not be ludicrous in the eyes of those who could make nothing better; but if it be the work of a modern artist, and executed by way of joke, it is a melancholy specimen of perverted skill—I may say, of shocking profaneness.

FonTS afterwards changed in shape: hexagonal and octagonal fonts were introduced. The former is unecclasiastical and unmeaning. The octagon is undoubtedly the most appropriate form for a font, and the most beautiful, as well as the most ecclesiastical. It is symbolical, according to the ancient method of spiritualizing numbers, of the new birth in baptism; for the seven days' creation of the natural world are symbolized by the number seven, and the new creation by Christ Jesus by the number eight; in allusion to the eighth day, on which He rose again from the dead; and this reason St. Ambrose, more than fourteen centuries ago, assigned for the octagonal form of the baptistery. At Ware, in Hertfordshire, we find an octagonal font charged with whole length figures, in very bold relief, of the Salutation, of St. John the Baptist, of St. James the Less, St. Catherine, St. George, St. Christopher, and of St. Margaret and the dragon. Between the compartments busts of angels hold musical instruments, and the instruments of the passion.

Anglo-Norman fonts are very numerous. Early English fonts are exceedingly rare, and can be dis-

tinguished from those of the Anglo-Norman period only by their characteristic mouldings and other ornaments. At Plymstock, Devon, Bainton, Northamptonshire, and St. Giles's, Oxford, there are Early English fonts. Decorated fonts are by no means common. That in the church of St. Mary Magdalen, Oxford, is a very elegant example of this style. At Grantchester, Cambridgeshire, there is a Decorated font, plain enough to be taken at first sight for a Norman one. At Laughton-en-le-Morthen, Yorkshire, there is a very elegant font of the Decorated style. Perpendicular fonts are very numerous, and, as I said before, vary greatly in design and execution. They are almost invariably octagonal, and generally enriched with pannelling and the ornaments of the style, but not always. At Worsted, and at East Dereham, Norfolk, there are very graceful and rich fonts.

Towards the end of the fourteenth century, canopies were introduced. At Luton there is a stone canopy, supported by eight pillars, about twenty-eight feet high, making a small oratory round the font, capable of holding eight people. This is, perhaps, unique; but it is only an expansion of the canopy, at one time almost universal. The Puritans were great enemies to these canopies. William Dowdsing, one of those wise men who—

“Call fire, and sword, and desolation,
A godly, thorough reformation,”

was terribly scandalized at Sefford, by “a glorious cover over the font, like a Pope's triple crown, with

a pelican on the top picking its breast, all gilt over with gold." I mentioned before, that in the ancient church baptisteries were usual : the finest specimens remaining are those of Pisa, Florence, and Parma. In England we have hardly any. At Canterbury there is a building called the baptistery, in which the font is now placed ; but it is very doubtful that the building was originally intended for the purpose. It was by no means uncommon, a few years ago, to see the ancient font removed, and a small basin made to supply its place. You may remember that at F—— a stone trough, which had served for a sink under a pump in the rectory garden for many a long year, was discovered by antiquarian eyes to be the upper part of the old font, destroyed, probably, during the great rebellion. Our own font, you know, served for a cattle trough at the public-house from the days of the Puritans to our own. In some churches the old fonts were removed to make room for an additional pew, and a basin or porringer substituted.

But better times have dawned. Every day we hear of old fonts being rescued from lumber places, or from desecrating purposes, and placed where they ought to be ; or of new fonts, formed on ancient models, being erected in churches. At St. Paul's church, Edinburgh, there is a modern font, unfortunately hexagonal and too small, but still possessing much beauty and richness, being ornamented with bas-reliefs of the Baptism of our Lord, and other appropriate subjects. At Hedingly church, Yorkshire,

there is a modern font of good design, though too small. At St. Peter's, Brighton, there is a modern font, quite on an ecclesiastical model, and, though plain, possessing some grace.

And now to speak of the holiest part of the church. In cathedrals the space about the altar is called the choir, in parish churches the chancel. If the church be built in the form of a cross, the choir should be the spot where our blessed Redeemer's breast lay when stretched on the cross.

"Pace we the ground ! our footsteps tread
A cross—the builder's holiest form—
The awful couch, where once was shed
The blood with man's forgiveness warm.
And here, just where his mighty breast
Throbb'd the last agony away,
They bade the voice of worship rest,
And white-rob'd Levites pause and pray !"

There is such exceeding beauty in this idea, that I cannot give the preference to an oblong form for a church over the cruciform, though I am aware that critics of the finest taste, and of truly catholic feeling, have objected to the cruciform plan *for small churches*, on the score that, unless the edifice is on a large scale, the cross gives an idea of a miniature or plaything cathedral, and is far less solemn than the long simple parallelogram. But surely being able to take in the whole design of the cross at a glance, which the great size (aided by the numerous screens, partitions, and monuments) of our vast cathedrals prevents the eye from doing, is an advantage which

may almost compensate for the objection advanced. Pagham church has nothing of the baby-house character attributed to small cruciform churches, in spite of its being too light, and having the enormous disadvantage of a flat plastered ceiling, enough in itself to banish every thing like sublimity from a church.

In most of the Sussex churches we find the chancel higher than the nave, a great advantage, and one which has been lost sight of too often in modern churches. The steps by which you ascend to the altar at Felpham and South Burstead are the width of the church, and give dignity to the chancel.

I mentioned before, that on the south side of the altar we frequently find sedilia, a sort of seats hollowed out in the wall, where the deacons, or assistant priests, sat at the celebration of the holy Eucharist; or, rather, at the sermon, for I do not imagine they sat during the rest of the service. The piscina is a niche, sometimes very plain, and very often of great beauty, according to the style of the church. I mentioned those in this neighbourhood before. In Cheltenham church there is one of great beauty, in the Decorated style. There is another, very elegant, at Helmsley, Yorkshire. In the town of Leicester, the churches of St. Margaret, St. Martin, St. Mary, and St. Nicholas, have sedilia and piscinæ worthy of examination.

And now to consider the altar itself. The first Christian altars were no doubt of wood, being, in fact, the ordinary tables which were found in the upper chambers in which the Christian assemblies

were held. The Christians were so anxious to consecrate to a religious use the vessels and furniture of the sanctuary, that buildings were set apart for divine services, and sacred vessels accounted the property of the church, long before the age of persecution had passed away. Still, even after the time of Constantine, altars were made of wood, as we find from the accounts of the sacrilegious outrages of the Donatists (a branch of the African church which in the fourth century seceded from the communion of the church catholic), who set the example of profaning altars, which was followed by the Independents and Presbyterians in Oliver Cromwell's time. We read of persons being beaten with fragments of broken altars, and of altars being burnt, which proves that they must have been of wood. Mr. Poole says that he remarks this fact more especially, because the Anglican church sanctions *wooden altars*, while the Roman ritual makes a *stone slab*, consecrated by a bishop, an essential part of the altar. It is, however, certain that stone altars were used very early, and the custom, after a time, became general. In the earliest ages of the church, Christians, for the sake of concealment, often solemnized the rites of their faith in burial places. The tombs of the martyrs would naturally present themselves as the most commodious, and, what was infinitely more valued, the most sacred spots on which to consecrate the holy Eucharist. The affections of the Christians clung to these recollections, and afterwards, when they were able to choose the place and manner of their service, they

erected altars, as much as might be, resembling those at which they had worshipped in the days of persecution. They often chose the spot on which some martyr had received his crown, and made his tomb the altar of a Christian church. The church of St. Alban's is said to have been erected on the very spot where the blood of the first British martyr was shed. But churches soon multiplied beyond the number of martyrs, or, at least, beyond the number of places at which martyrs had suffered ; still a stone altar was raised, and, to supply the deficiency, relics of saints were buried under it. Hence arose the custom, eventually enjoined by the church of Rome, of having none but stone altars, inclosing relics of saints.

At the time of the Reformation there was a strong connexion in the minds of the common people between stone altars and the doctrine of transubstantiation, which led our reformers to substitute a wooden table for a stone altar. This was a very strong measure, and perhaps not quite a right one. Certainly the scandalous treatment which these modern altars were permitted to receive at the hands of the Puritans, was partly the consequence of their being of wood, and moveable. The first thing that the Puritan reformers did on entering a church to pillage it, was to drag the communion-table from the chancel, and place it in the middle of the church. Very often they sat upon it, and treated it with every possible mark of contempt. In some cases they thrust the communion-tables out of the churches, and

used them for the meanest purposes. We read of carpenters using them for planing boards ; and we know that the parliamentary soldiers drank their ale and smoked their tobacco round the altar at Westminster, under the very eyes of the parliament. This is apt to make some persons fear that removing the original altars was not pleasing to Almighty God, and that the desecration of the wooden tables which took their places was permitted as a judgment. Not that we can feel *sure* of this. It is treading on delicate and dangerous ground, to decide on what are judgments and what are not. I merely say, that one cannot help fearing that it *might* be so. We must not forget that the Reformers were after all but fallible men ; and we are not to make idols of them, and consider them in the light of inspired apostles, however grateful we may feel for what benefits we have received through their zeal and courage. At any rate, we conceive ourselves quite free to depart from many things they ordered, as, for instance, that there should be two lights upon the altar (which were ordered by King Edward VIth, ratified by the Parliament, and confirmed by Queen Elizabeth, and have never been counter-ordered since). Therefore I conceive we do not consider the Reformers' opinions in such minor matters as binding on us, and that we may consider ourselves at liberty to have stone altars, now that all fear of the common people connecting them with transubstantiation is over.

At Pagham church there is an altar of black marble, and at the church of St. Mary Magdalen, Ripon,

there is a modern stone altar. The very interesting little church of Perranzabuloe, so lately brought to light, has a rude stone altar.

It must be acknowledged that stone is preferable, both from its superior beauty and durability, and also from its offering more opposition to the profaneness of radical church reformers. The altar should be provided with a covering of velvet or silk, on which the Holy Name, the cross, and various other sacred and mystical emblems may be appropriately embroidered.

And here you will expect me to dwell upon a part of the church's furniture, which seems to come more immediately within our own peculiar province than any other part of the interior decorations. Why should not we, like the ladies of the olden time, consider it a blessed and lofty privilege to be called on to spend time, money, and talents, in providing a cover for the Lord's table? Is it not the greatest possible pleasure to bestow thought, and time, and actual labour, on any article of our handywork, which is to be bestowed on a dear friend? What woman is there that has not felt the delight which springs from working for those she loves? Even they who dislike the needle at other times, find the little glittering piece of steel invested with a magic charm, when it is used in the service of those dear to them; and shall Christian women deny themselves the hallowed delight of employing their talents and industry in the service of the Lord Jesus? We cannot, like the zealous and active Martha,

“wait with reverence meet”

on our Lord in the body ; neither can we break the alabaster box, perfume His sacred feet with costly spikenard, and wipe them with our hair. No ; we are placed at a humbler distance from Him ; we see Him only with the eye of faith, and we must be content to offer Him homage of a more shadowy kind. Nevertheless, let us not be discontented with our own lot. Let us consider that we possess advantages unknown to the primitive saints, in the glorious spectacle of fulfilled prophecy. Let us not forget the fiery trial that they had to pass through ; and when we reflect on our own lukewarm zeal, and frames weakened by habits of self-indulgence, let us be thankful that we are not called upon to follow them in the martyrs' fiery road, or the confessors' thorny path, and let us redouble our efforts to do our duty in the humbler state marked out for us. Surely, when we think of the sacrifices offered in days long past, we shall blush at our own self-indulgent habits, and try to make some sacrifices, slight though they may be, still something to testify our *wish* to offer of His own to Him who gave us all. And let us not be tempted to doubt that He will accept the offering. Holy Scripture abounds with precepts and examples, both in the Old and New Testament, which show that God does not despise such offerings. Let us not say, such things are trifling and puerile. If Almighty God deigned to mention such particulars as the blue fringes, and the

curtains with their loops, the candlestick with the almond-branches, the knops, and the flowers, surely it ill becomes dust and ashes like ourselves to assume a lofty attitude, and speak of such things as if they were too trifling for our serious attention. And if we really love the Lord Jesus, if our hearts bleed when we look upon the cross, or read the gospel narrative of His sufferings, if we long to behold Him with our eyes, if we envy those blessed women who were permitted to minister to Him, surely it will be our greatest earthly delight to be able to adorn His altar—the sacred place on which the unbloody sacrifice is still offered up, the table whence we are fed with heavenly manna, the sanctuary where we behold our Redeemer face to face !

In the present day it is very common to hear of ladies uniting to present testimonials of respect to clergymen. We find young people, all zeal and energy, entering into schemes of the kind. I do not mean to speak slightly of this feeling ; it is an amiable one, and doubtless every pastor who receives testimonials of the gratitude of his flock, has reason to thank God for having given him the power of gaining their affections. Still I should like to see this done, and the other not left undone. And more, I should like to see *the first place* given to the church. I feel sure that there is hardly a clergyman who would not be more gratified at receiving an altar-cloth, fald-stools, or stained glass, for his church, from the hands of the ladies of his flock, than a piece of plate, a gown, or six dozen cambric handkerchiefs.

But I must not forget that many individuals among us have already set us a good example. Her most gracious majesty the Queen Dowager has presented more than one altar-cloth to the church, and we have heard the names of several ladies who have followed in Queen Adelaide's path. The altar-cloth at —— cathedral is the work of a young lady. The altar-cloth of a recently built church in the parish of ——, near Bristol, was worked by four sisters.

It may be urged that so costly a gift can be offered by very few. I would suggest that young ladies should unite both their money and their labour, and this plan would have several advantages. The greatest would be the bond of union it would create. Nothing knits hearts closer than a sympathy of feeling and sentiment, brought out into a stronger light by opportunity of acting in concert. And, indeed, in these hard selfish days we want a bond of union, and we ought to encourage every thing that would tend to make young people more simple in their tastes, more affectionate, less fond of ridiculing warmth of feeling and lofty aspirations. Many a young woman, whose heart glows with kind feeling, assumes a habit of saying sarcastic things, from a dread of being thought romantic or sentimental. Many a girl is accused of heartlessness and frivolity, because she has been trained from childhood to say she despises poetry and heroics. It is the fashion of the day to bring up girls on the principle of looking after the main chance; and yet people wonder that they meet with young ladies in society, vulgar-

minded, interested, and mercenary, in spite of accomplishment and grace. A dread of making a bad match, or of dying an old maid, is instilled into girls; they look upon the space between their first entering the world and their marriage as a sort of transition state—something too uncertain to be worth thinking of. As long as they do not neglect some of their self-evident duties, as daughters, and sisters, and Christians, (for I am not speaking of girls brought up altogether without religion,) they are satisfied that nothing more will be required of them, and they never imagine it necessary to think of accounting for time and money wasted on things that bring no real pleasure, and that end in weariness of spirit.

We must all have something to fix our energies and minds upon. Men have public life, professions, business: women till they marry (excepting in particular cases), nothing. Why it is I do not undertake to say; but it is an admitted fact, that there are more single ladies in the world now than there used to be, and yet nobody seems to believe that they are so from their own choice. And, certainly, the education so common now-a-days, unfits women for a single life to a remarkable degree. Now if children were brought up to love the Church as something real and tangible, to mingle more poetry and sentiment with their religion, to consider this life as a mere passage to another, and to behold in the Church the type of the heavenly Jerusalem, their feelings and tastes would insensibly take a loftier tone; they

would think more of God, and less of themselves; that flippancy and love of ridicule, which is so common among girls otherwise amiable, would vanish, they would become more humble, and at the same time more dignified; that restless craving for attention, that love of display, which we see carried even into religion, would be lessened, if not destroyed, by a *real* enthusiasm for art, consecrated to the adornment of the church; in their companions they would see fellow-pilgrims and sisters in Christ, instead of acquaintances to be cherished one day, and cast off for more agreeable friends another. If they married, their path would be self-evident, and their former habits would not interfere with the performance of their new duties; but if, as the chances seem against their forming new ties, they are destined to a single life, then the full value of the tastes and habits they have acquired will shine forth. The church is indeed a home for the lonely; a single life enables persons to devote themselves more entirely to heavenly things, without neglecting every day duties. Much as it is the fashion to decry religious celibacy, Holy Scripture certainly warrants our believing the single state to be more conducive to holiness than the married. Who can read St. Paul, and not see this clearly? Far be it from me to say, that equal holiness is not attainable in the married state; I merely mean, that the single woman has the *easier* task. She has not the temptations of making idols of husband and children, of loving the world for their sake, of devoting the whole of her time and thoughts to their

welfare, to the neglect of her religious duties. And though, no doubt, most women are fitted by nature for wedded life, I am sure that there are more than the despisers of religious celibacy would believe, who are intended to remain single.

“ They kept from earthly fire,
That holier love might them inspire ;
And when themselves their Lord's to be
They bound in stern fidelity,
He more and more did bind the chain,
And aye with them remain,

“ Lest worldly image, brought
O'er the pure mirror of their thought,
Should sully the heav'n-opening soul,
Which they to God devoted whole ;
Their mind upon itself was driven,
Their eye and ear in heav'n ¹.”

Whatever the sceptical may say to this idea, it cannot be denied that there are a great number of single ladies in the world, who seem to lead an aimless, cheerless existence, because they are not at the head of a household, and because they live in expectation of being ridiculed as “old maids.” Surely it would be a great increase of happiness, if women of this class could see the matter in the light I have shown it, and find a centre for their thoughts and affections in the Church, the true ark of refuge to the weary soul, which flies over the waves of this troublesome world, seeking a resting-place in vain.

I have wandered far from architecture to-night ;

¹ Parisian Breviary.

but I think you will pardon this digression, seeing that it is on a subject that cannot fail of being interesting. I have no more to say on the subject of altar-cloths but this — that if twelve young ladies chose to associate themselves to work an altar-cloth for their parish church, they would find that a very moderate share of money and time from each individual would enable them to get through their undertaking in a year. The material may be velvet, rich silk, or cloth. The altar cloth at ——— Hill, near Bristol, worked by the four daughters of a clergyman, is of dark cloth, with a rich border of an ecclesiastical pattern, formed of scarlet and bright blue cloth *appliqué*, the edges being concealed by gold braid, and short sentences in Latin, such as "Gloria Deo," worked with gold braid in missal characters, within compartments, at stated distances in the border. Designs of a strictly ecclesiastical character may be obtained in London, together with embroidery materials, and directions for using them.

LECTURE VIII.

Stained Glass.

“ ——— The pictur’d pane,
Where ancient saints in light profound,
Stand like stern witnesses around.”

THE CATHEDRAL.

“ And storied windows richly dight,
Casting a dim religious light.”

IL PENSEBOSO.

THERE are, I believe, very few persons in the world who are insensible to the wonderful charm of stained glass in churches. Persons of all ages, all classes, and all characters, acknowledge its powerful effect on the mind. There is a something at once elevating and soothing, in that soul-subduing light which enters, mellowed and softened, yet invested with heavenly radiance, through a painted window. From the child which gazes with awe and admiration on the

“ Emerald and ruby bright,”

to the old man, whose pious meditations are aided by the

“ Dim religious light ;”

from the humble villager, who sees in the gorgeous

hues of a cathedral window a realization of her vision of the heavenly city, with its golden walls like unto glass, to the poet or painter, who stands enraptured with the fascinating flood of coloured light which pours through the pane, all bear witness to the magic of this beautiful invention. Surely a branch of art which appeals so powerfully to the imagination and feelings of all mankind, is worthy of more consideration than is generally bestowed on it in the present day. Nevertheless, though we are forced to own that much of the Puritan spirit still lingers in England, yet I do not believe that a counterpart of William Dowsing, of window-smashing memory, could be found among us now.

Many people have an idea that the art of staining glass is lost. This is a mistake. There is no doubt that if the moderns did not grudge expense and time, stained glass equal to the finest in our old cathedrals might be produced in the present day. The oldest manner of producing a painted window was very simple. It consisted in the mere arrangement of pieces of glass, of different colours, in some sort of symmetry, and constituted what we call mosaic-work. In process of time the ancient artists attempted more regular designs, and also figures heightened with all their shades, yet they proceeded no farther than the contours of the figures in black, with water-colours, and hatching the draperies after the same manner, on glasses of the colour of the object they designed to paint. For the carnation, they used glass of a bright red colour, and upon this they drew the principal

lineaments of the face, &c. with black. At length, they found out means of incorporating the colours in the glass itself, by heating it in the fire to a proper degree, having first laid on the colours. A French painter at Marseilles is said to have given the first notion of this improvement upon going to Rome under the pontificate of Julius the Second ; but Albert Durer and Lucas of Leyden were the first that carried it to perfection. Albert Durer, celebrated as a painter and an engraver on wood, was born at Nuremberg, 1471. His first work was engraved in 1497. The subject was the Three Graces. The emperor Maximilian conferred on him a patent of nobility. Albert Durer died at Nuremberg in 1528. Lucas was born at Leyden, in 1494. He painted in oil, distemper colour, and upon glass, and was also eminent for his engravings on wood. He was on very intimate terms with Albert Durer.

The first painted glass in England was executed in King John's reign. In a record mentioned by Stowe, there is an order from King Henry III. to make three glass windows in a certain chapel, in which were to be represented figures of the blessed Virgin and the Infant Saviour, the Holy Trinity, and St. John. Edward the Black Prince was represented on a window in Westminster abbey. At All Souls' college, Oxford, there was a portrait of John of Gaunt, painted on glass. The fine east window in York cathedral was begun in 1405, the dean and chapter having contracted with John Thornton, glazier, of Coventry, to execute it in the space of three years.

The contract, which is preserved in the archives of the cathedral, states that he was to have four shillings a week, and one hundred shillings sterling, each of the three years; and if he did his work truly and perfectly, he was to receive ten pounds more for his care therein. The number of subjects represented on the glass amounts to at least one hundred and fifteen, chiefly selected from the Old Testament; but the several pieces are much mutilated and disarranged by the unskilful hands employed in the repairs. The figures are beautifully drawn, and in the style of the Early Italian school of painting. "This window," says Carter (the antiquary), "may be adduced as an example of the superiority of English art in this branch of painting over all other countries." The five lancet windows, called the Five Sisters, which I mentioned in a former lecture, are of older date, and their design is very different. It runs principally in architectural forms, as square, circular, or diamond-shaped compartments, containing small figures, surrounded by exuberant foliage, on blue, red, yellow, and green grounds. Before the devastations of the Puritans, every sacred edifice in England possessed painted glass of great beauty.

In the year 1643, by order of parliament, Richard Culmer, M.A. minister of the Gospel, but commonly called Blue Dick, headed a band of those ruffianly enemies to all harmony, beauty, and propriety, who took upon themselves to purify churches, and set about the good work of cleansing Canterbury cathedral from all remains of popery. They went to work

on the great window of the north transept, which had been presented to the church by King Edward IV. Besides pictures of our Lord, His Apostles, St. George, and many other saints, this window contained a figure of Archbishop à Becket, in his pontificals. This they demolished with fury, calling the deed, "rattling down proud Becket's glassy bones." But though they took care to destroy all the saints, they spared the beautiful memorials of King Edward IV. and his family, which still remain in the same window.

The effect of this very fine specimen of art is admirable, in spite of its dilapidated state. The windows of the Trinity chapel at Canterbury cathedral are interesting from their antiquity, and the extreme brilliance of their colours ; but the design is intricate and difficult to make out. It contains a historical subject from the Old Testament, into which is introduced the martyrdom of St. Thomas of Canterbury. Richly ornamented borders of the most brilliant colours are so interwoven with the historical pieces, that the appearance of the whole, though splendid, is very confused. Perhaps, though, this ought not to be considered a defect. A fine picture and a painted window are totally different things. It is a great mistake to fancy that the nearer the window can be made to approach a picture, the finer will be its effect. The windows at St. George's chapel, Windsor, were designed by West, the great historical painter, and those at Magdalen college, Oxford, were copied from paintings never intended for any such

purpose. The consequence is, that we are struck with the inaptitude of the medium employed to present the intended design in its proper aspect, and a window and picture are spoilt at the same time. There is science as well as art in the arrangement of a painted window, and the science and the art are equally separate from other provinces of the artist's dominion. The poet Warton *felt* this, though he does not seem to have been able to account for it. He admired Sir Joshua Reynolds's painted window at New College *as a picture*, yet his naturally fine taste and poetic fancy, as well as his passion for antiquity, made him sensible that the modern window wanted the charm of the ancient stained glass. And Sir Joshua saw plainly that Warton in the depth of his heart preferred the old Gothic windows, with all their defects of detail, to the *transparent picture* of faultless design and drawing. Sir Joshua says, "I owe you great obligations for the sacrifice which you have made, or pretend to have made, to modern art. Like a true poet, you have feigned marvellously well; yet I may be allowed to entertain some doubts of the sincerity of your conversion." Warton had said,

" Ah, stay thy treacherous hand, forbear to trace
Those faultless forms of elegance and grace !
Ah, cease to spread the bright transparent mass,
With Titian's pencil o'er the speaking glass !
Nor steal, by strokes of art with truth combin'd,
The fond illusions of my wayward mind !
For, long enamour'd of a barbarous age,

A faithless truant to the classic page,
 Long have I lov'd,

“ Where superstition, with capricious hand,
 In many a maze the wreathed window plann'd ;
 With hues romantic tinged the gorgeous pane,
 To fill with holy light the wondrous fane ;
 To aid the builder's model, richly rude,
 By no Vitruvian symmetry subdued ;
 To suit the genius of the mystic pile ;
 Whilst, as around the far-retiring aisle,
 And fretted shrines, with hoary trophies hung,
 Her dark illumination wide she flung ;
 With new solemnity, the nooks profound,
 The caves of death, and the dim arches frown'd.
 From bliss long felt unwillingly we part :
 Ah, spare the weakness of a lover's heart !
 Chase not the phantoms of my fairy dream,
 Phantoms that shrink at reason's painful gleam !
 That softer touch, insidious artist, stay,
 Nor to new joys my struggling breast betray !”

Horace Walpole seems to have experienced something of the same feeling, when he says, “ It is difficult for the noblest Grecian temple to convey half so many impressions to the mind as a cathedral does of the best Gothic taste, a proof of skill in the architects, and address in the priests who erected them. One must have taste to be sensible of the beauties of Grecian architecture, one only wants passion to feel Gothic.” It is evident that Warton and Horace Walpole were half ashamed of the very decided preference they could not help feeling for the works of a class of men so despised as the monks, over the buildings of those polished Pagans so much respected

in the eighteenth century. But to return to our stained glass.

The quality of the glass of ancient specimens is much coarser than that used by modern glass-stainers. So far from this being a defect, it is one of the principal means of gaining that fine effect which is the magic charm of the old windows. Modern stained glass looks too clean, too gay, too spruce. There is nothing venerable and solemn-looking in it. Modern stainers are generally very anxious to conceal the leads which join the pieces, in order to make the design more apparent. This is a mistake—the same mistake of the effect intended to be produced by painted glass, which caused Sir Joshua's and Eggington's windows to be failures, in spite of their unquestioned beauty. In restoring old churches, when stained glass is inserted, care should be taken to consider the age of the building, and the style of the glass of that period. For instance, in an Anglo-Norman church, the modern imitation, if one cannot get any really ancient, should be of old character. Its design should consist of rich mosaic patterns, and pannels of various forms, relieved by the metal lines of division, which may be used boldly. The pieces may be arranged like the oldest specimens we find at Canterbury, in which the ruby and sapphire tints are the prevailing colours.

The stained glass of the Early English period possesses much elegance. The ground was often of a white or yellow tint, enriched with a sort of delicate diaper-work, formed of slender branches of the ivy,

vine, or oak, the glass being disposed in circles, and other geometrical figures ; in some of these compartments brilliant colours were inserted in borders round the different lights of the windows. Full-length figures, and richly-emblazoned shields, were also sometimes introduced. The Five Sisters at York are in this style.

The stained glass of the Decorated era was of a different character. The openings of the windows were generally occupied by one figure only, an effigy of the patron saint or benefactor, placed on a ground of one entire colour, which was richly diapered by a relieved pattern ; the whole under a canopy. Heraldic devices were much used ; and the laws by which colours are contrasted in Heraldry, always have a fine effect in stained glass. In the stained glass of the fifteenth century, the artist frequently carried his design through the whole extent of the window, his subject embracing a considerable number of figures, arranged with more pictorial effect than before. The several tints of the coloured glasses were more varied, and placed with consideration as to the effect of distance ; the shadows were more graduated, and aerial perspective attempted. When figures of the Saints, Apostles, or Martyrs were introduced, they were now generally accompanied either by the animal considered peculiar to them, or represented as bearing the instrument of their martyrdom. Scrolls, with long inscriptions in black letter, were often thrown with wild profusion across or above the figures.

York Minster affords a large collection of stained glass, of different eras, to the student, and several churches in York possess fine glass. The foreign windows at Lichfield are of the highest order. Salisbury cathedral has suffered severely from the handiwork of the Puritans, and is consequently wanting in that sombre and shady effect so congenial to Gothic architecture. Canterbury I have particularized before. Lincoln possesses some gorgeous windows, of considerable antiquity, and also some weak modern specimens. The side windows of the choir of Merton College retain much of their original glazing, which is very valuable. Exeter, Bristol, Wells, and in fact most of our cathedrals have stained glass, which produces a fine effect.

At Chichester, a window has just been inserted in the cathedral, which has an excellent effect, seen from the south transept and the aisle leading from it. This window is a substitute for a monument, the figure of the lady, whose memory it commemorates, being introduced in the character of a Dorcas. This is an excellent idea, and I trust we shall see the example followed. Modern monuments are generally sad disfigurements to churches, and cathedrals are seriously injured by the mural tablets, &c. and the bas reliefs attached to piers and walls. At Pagham, there is some fine old stained glass, and it is most happily introduced. I noticed the little window over the font before. The triple lancet over the altar is a very graceful window, and the stained glass gives the church much beauty. In the

chancel at Arundel, there are a few scraps of stained glass left in the great east window. Boxgrove once possessed stained glass, but there is not a fragment left. Indeed, all old churches were rich in stained glass once.

" But alas!
Through storied lattices no more
In soften'd light the sunbeams pour."

It certainly requires a strong effort to think with patience of Oliver Cromwell's Vandals smashing window after window, when we see a fine old church full of glaring light, which destroys the whole effect of the original design, and fancy what harmony and beauty would pervade the edifice, if the garish day could enter, subdued and tinged with the hues of emeralds, rubies, and sapphires. Remnants of old stained glass are sometimes found in repairing old churches; if in any quantity, the fragments may be collected and put together. At Messingham, near Brigg, Lincolnshire, there is a beautiful window entirely made up of fragments. The old glass should be cleaned with spirit of salt and water. The exact shape of the light should be drawn on a board, and the darkest and richest fragments be formed into quatrefoils, or patterns after some old model. Coats of arms may be retained as they are. Fragments of figures, &c. may be worked up into any shape found most convenient, of course of an ecclesiastical pattern, and should be placed in the centre of the

light, and surrounded by a groundwork of the grey and black glass ; a border may be added to use up the remains. If there is not enough to fill the whole light, a border of plain common glass, about two inches wide, may be left next the stone work. There is at present a great passion for stained glass as a decoration for the interiors of libraries, boudoirs, conservatories, &c. Strawberry Hill was the first example of a domestic building decked with Gothic ornaments, and the fashion for furnishing in that style has gone on increasing ever since the days of Horace Walpole. It is much to be regretted that this custom has led to sacrilege, both in England and on the continent. Stained glass has been purchased out of churches, and used for domestic purposes, and in fact it has for years formed a regular traffick.

The churches and convents of the Netherlands and Germany have suffered sadly, and many of our own churches have been despoiled. This is greatly to be deplored. If those who can afford to spend money on such things would encourage modern glass-stainers to devote time and attention to imitating ancient glass, this taste for Gothic decoration would be of great benefit to the art ; but to rob our dilapidated churches of the few remnants of the good taste and piety of our ancestors which have escaped the ravages of the saints and heroes of the great Rebellion, is cruel indeed. It would be useless for me to give you any particulars of the method of staining glass. It is an art which requires much time, attention, money, and

labour, and is perhaps hardly fit for women. Many ladies paint on glass, but in a slight style, well adapted to ornamental purposes, but not fit for churches.

I could name more than one mansion where the painted windows are the work of the lady of the house. This style is well adapted for conservatories, summer-houses, boudoirs, &c. as well as for ornamental cabinets, boxes, &c. ; but it is not the same art as that of burning the colours in, in the solid style. However, if a lady of large fortune, with a decided talent for painting, and opportunity and inclination to make any one branch of art her chief pursuit, were to obtain the assistance of a clever glass-stainer to prevent the occupation being too laborious for her, I do not see why she might not produce specimens of stained glass surpassing any thing yet executed in modern times. Of course, I take it for granted, that the assistant should be a person of experience and talent, and that no expense or time would be spared. I do not see that such a pursuit would be more contemptible than any of the fashionable hobbies on which so much time and money is spent now-a-days. And no man, who spends thousands and tens of thousands on the turf, can have a right to look with contempt on an occupation quite as useful as his own, and a great deal more innocent. Neither could any florist, collector of shells or *virtù*, or any other pet object of study, deny that a passion for stained glass is quite as dignified as any of these fancies ; and a person whose picture gallery is his pride and delight would see no extravagance in spending a fortune in endea-

vouring to restore so important a branch of art to its former perfection.

This last lecture has already swelled to a great length, but I cannot conclude without saying a few words on a branch of art, which is much easier of accomplishment, and much more feminine than painting on glass. I mean the art of Illuminating in the style of the ancient missals. The nuns in foreign convents excel in this art, and it is not more difficult than common miniature painting. In the middle ages, and also in the earlier ages of the church, nuns and ecclesiastical virgins often devoted themselves to the art of transcribing manuscripts, and illuminating them. The more we can turn our amusements and the recreations of our leisure hours into a sacred channel, the happier we shall be. A favourite pursuit, hallowed by being connected, even in a remote degree, with religion, becomes invested with a holy charm, which makes it tenfold dearer than it was before.

The fine arts, when cultivated with a reference to the glory of Him who is the source of all truth, beauty, harmony, and love, run like threads of silver and gold through the dark web of human life. It was this feeling which sweetened the labour bestowed by the monks on all the arts they cultivated. In retirement they carried on those mighty architectural works, labouring for the honour of God's church, and for the pure love of art consecrated to God's service. What a contrast to the ostentatious display, the desire of fame, the restless vanity, which seems the besetting

sin of modern artists, and not of artists only! Horace Walpole records the fact of the names of the architects of our cathedrals being unknown; but instead of feeling the greatness of soul which this silence bespeaks in the much abused ecclesiastics of the middle ages, he takes the opportunity to give a sneer at the monkish historians' care to celebrate bigotry and pass over the arts. That we can know nothing of art, in the height of its perfection, without religious feeling, will be admitted most readily by those who have first cultivated exclusively the secular branch of some much loved art, and afterwards, having (through God's mercy) been made sensible of the vanity of this world, are led to consecrate their talent to the glory of Him who gave it. Such persons will instantly call to mind the burst of heavenly light which seemed to invest their cherished pursuit with a supernatural radiance, after the Day-star had arisen in their hearts.

Does the mere musician, who listens to such music as Mozart's Requiem, or Handel's Messiah, in the spirit of criticism, feel any thing like the rapture which is enjoyed by a soul full of faith and religious fervour, which is borne heavenwards by the power of harmony, and forgets the art in the feeling of divine love it produces? Does the connoisseur who treads with bold irreverent step within the choir of a cathedral, and gazes on every part with unhallowed curiosity, feel the thrill of awful joy which shakes the frame of one who says, "How dreadful is this place! Surely it is the gate of heaven, the house of the

living God !" Does the painter who can gaze on a picture of the Crucifixion, or of Christ's agony in the garden, without a sigh for his own sins which nailed his Lord to the tree, feel the intense reality of the scene portrayed, like one who is a Christian in something more than name ? Ah, no ! to feel art in its highest and divinest walk, we must possess imagination exalted to faith. Let us then cultivate art as much as we possibly can, with reference to religion. It is the surest way to attain excellence in art, as the examples of the greatest masters abundantly prove. And if we are not gifted with genius or destined to succeed as artists, we shall still have the satisfaction of feeling that no time can be considered wasted which has caused us to think of religion.

And now to return to mechanical things. In order to succeed in illuminating, the artist must be able to draw the figure, finish faces, hands, drapery, &c. with great nicety, and also have sufficient correctness of eye and hand to introduce architectural subjects, as pedestals, canopies, bosses, and windows. Vermilion, sometimes mixed with a little carmine, cobalt, or ultramarine, and a brilliant but deep green, are the colours most used. The shading may be put in with Indian ink in a metal pen, and the whole finished with gold. In order to burnish the gold, if it look dull, a calf's tooth may be rubbed over it. The writing is to be in black letter, which must be practised between double lines. At the beginning of the chapter, hymn, prayer, (or whatever the subject to be illuminated may be) you place a very large letter. The form of these

capital letters cannot be described, therefore I refer you to an illuminated manuscript to understand them. There is also a letter of moderate size to commence every important word, of a somewhat peculiar form. These letters are outlined with black, and filled up with gold. The back-ground on which they lie is a little square of scarlet, blue, or green. A chocolate-coloured back-ground has a good effect, in a complete picture, for the decorated border which surrounds the subject. The principal group may be surrounded with light clouds, etched in with a pen with cobalt. But the sight of a few missals, or illuminated pictures, will give you more information than the most laboured description; and though fine old missals are not within every one's reach, yet small illuminated paintings may be purchased, at a *very* moderate price, at most large print-shops. They are called "*illuminati*," and vary much in merit, both of design and execution. They are executed by nuns for the most part. The elegant little wood engravings, forming the decorations of many recent popular publications, are admirable subjects for illuminating. A very pretty *cadeau* for a friend may be made by writing sacred poetry, an essay, devotional meditations, psalms, or any thing the giver chooses, in the illuminated style, and having the paper bound in silk or velvet, with clasps, like a missal. Such an undertaking would be found less arduous than at first sight may appear; though it would certainly take more time than drawing a pair of screens or a blotting-book. I recommend this art to those ladies who do not

possess great natural talent for drawing, or the power of composing, and who learn to paint merely as a branch of education, and aim at nothing beyond being good copyists. They would find practising this style very conducive to gaining neatness of execution and correctness of eye. On examining an old missal, one is more astonished at the evenness of the writing, than at the beauty of the illuminations. In the Lady Chapel at Chichester Cathedral, now turned into a library, you may find several manuscripts, whose regularity gives us a high idea of the patience and industry of the monks and their scholars. For young ladies, whose course of study in the present day does not usually exercise the quality of patient perseverance, so much as the education of our female ancestors did, this art, which requires such close attention and habits of neatness and order, would be very useful.

And here I close my Lectures, thanking you for the patience and attention with which you have heard them, and the warm interest you have shown in my favourite pursuit. The information I have collected for you is quite of an elementary character, and I hope it will lead you to go a little deeper into this very interesting art. If you should do so, I am sure you will find yourselves richly repaid for your trouble. You may study Architecture both as a science and an art (of course I mean theoretically,

not practically), and thereby make it serve as a serious study, and an amusing relaxation for your leisure hours. If the mind is not exercised, it becomes powerless. Therefore, those young ladies, who on leaving the school-room give up solid reading, arithmetic, the study of language, and substitute for these things the light literature of the day, must not be surprised if they find their understandings nearly as unformed at six and twenty, as they were at sixteen. The prejudice against solidity of acquirement in women has almost passed away. Experience shows us every day that ignorance, not learning, produces conceit and opiniativeness in young persons. Some of the gentlest and most amiable women in the world have been remarkable for brilliant talents and great learning. Lady Jane Grey read Plato's *Phædon*, for her amusement, at the age of seventeen; Lady Rachel Russel was her husband's secretary at his public trial; the Countesses of Pembroke and Bedford were as remarkable for their learning as for their grace and amiability; Bishop Bull wrote his famous "*Vindication of the Anglican Church*," to satisfy the mind of the Countess of Newburgh; and Lady Packington, one of the humblest and most retiring of her sex, was the friend and correspondent of Hammond, Fell, and Morley, and the authoress of a series of works, in which we find as much genius and learning as ardent piety. Do not then accuse me of pedantry, when I advise all ladies not occupied with duties of paramount importance to have some pursuit, or study, or course of reading, calculated to sharpen the intellect and pre-

vent the mind from vegetating. The mind can feel hunger as well as the body, and, if it be not supplied with wholesome food, will satisfy the cravings of nature with what it can get. If a woman's mind is not fully occupied with better things, she will certainly have recourse to gossip and tittle-tattle, and most probably will soon require the more pungent flavour of censoriousness and scandal. I feel sure none of my audience will fancy I mean any thing personal by these remarks, or I should not have chosen this time to utter them. I am speaking generally, and, in virtue of my privilege as a lecturer, *ex cathedra* to all the world. No one could accuse the party now around me of love of scandal, though I am sometimes tempted to wish that the tongues of certain laughter-loving damsels were as merciful as their hearts. I recommend you all to study Architecture, during the remainder of the long evenings, from books; and when the voice of spring calls us from firesides and reading to the open air, you will be able to make pilgrimages to all the churches in the neighbourhood, and try the practical strength of the knowledge you have acquired. I shall subjoin a list of works, which will enable you to study Architecture in right earnest. I think I have succeeded in pointing out to you a hidden spring of innocent enjoyment, in a quarter where some among you little expected to find it; and this idea amply repays me for the trifling expenditure of time and trouble I have bestowed on these pages. May we never, in pursuing this interesting study, lose sight of the religious tone with which it should be invested;

and may we never enter a church without recollect
that it is a type of the *City which hath founded*
the Holy Church Invisible !

“ The holy Jerusalem,
From highest Heaven descending,
And crown'd with a diadem
Of angel bands attending :
The living City built on high,
Bright with celestial jewelry.

“ By the hand of the Unknown
The living stones are moulded
To a glorious shrine, all one,
Full soon to be unfolded :
The building, wherein God doth dwell,
The Holy Church Invisible.

“ Glory be to God, who layed
In Heaven the foundation ;
And to the Spirit, who hath made
The walls of our salvation :
To Christ Himself, the Corner Stone,
Be glory ! to the Three in One !”

LIST OF WORKS FOR STUDY.

Rickman's Architecture.
Fosbroke's Archæologia.
Milner's Essay on Gothic Architecture.
Hope's Historical Essay on Architecture.
Britton's Architectural Antiquities.
Winkle's Cathedrals, both English and Foreign.
Blome's Monumental Remains.
Willis's Remarks on the Architecture of the Middle Ages.
Pugin's Examples of Gothic Architecture.
Pugin's Contracts.
Pugin's Two Lectures on the principles of Pointed or Christian Architecture.
The Glossary of Architecture.
Forty Plates, by Le Keux, as a Companion to the Glossary.
Whewell's Notes on German Churches.
View and Details of Littlemore Church.
View and Details of Stanton Harcourt Church.
A Memoir of Fotheringhay Church.
A Memoir of Hasely Church.
Remarks on English Churches, and on the expediency of rendering Sepulchral Memorials subservient to pious and Christian uses. By J. D. Markland, F.R.S.
Bloxam's Glimpse at the Monumental Architecture and Sculpture of Great Britain.
Bloxam's Principles of Gothic Architecture.
Dr. Wells's Rich Man's Duty, as to Building Churches, &c. with the Journal of William Dowsing, Parliamentary Visitor, for demolishing Superstitious Ornaments of Churches, in the years 1643, 1644.
Horace Walpole's Anecdotes of Painting.

Ingram's Memorials of Oxford.
Hussey's Domestic Architecture of England.
Nash's Mansions of England in the Olden Time.
Wordsworth's Poems.
Warton's Poems.
The Cathedral.
Nos. 56. 58. 62. of the British Critic.

THE END.

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